

MAP OF ANCIENT THEBES

[Frontispiece.]

Gr  
254sF

THE  
SEVEN AGAINST THEBES  
OF  
AESCHYLUS

*WITH AN INTRODUCTION AND NOTES*

BY

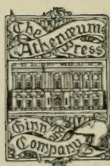
ISAAC FLAGG

σπαρτῶν ἱερὸν γένος ἀνδρῶν

53604  
21/1/02

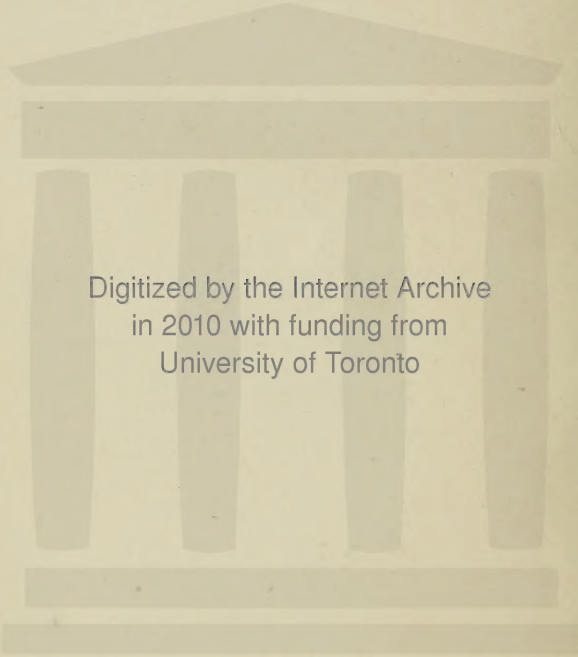
BOSTON:  
PUBLISHED BY GINN & COMPANY.  
1900

Entered, according to Act of Congress, in the year 1885, by  
ISAAC FLAGG,  
in the Office of the Librarian of Congress, at Washington.





TO THE  
**Memory**  
OF  
MY FATHER  
WILSON FLAGG



Digitized by the Internet Archive  
in 2010 with funding from  
University of Toronto

## PREFACE.

---

THE chief textual peculiarities of this edition of the *Seven against Thebes* are shown in the Appendix. As the book is intended mainly for readers who do not need to be troubled with critical questions, I have tried to diminish as far as possible the number of unreadable passages by introducing conjectural emendations, of which there is an abundant store to draw from.

In the Notes no attempt has been made to show what is due to former commentators, except when this could be done by means of (double) quotation marks. Most of the interpretations in Greek are from the scholia or the lexica, even when no credit is given. The metrical translations frequently quoted are all from Plumptre's version of Aeschylus. Finally, the metrical schemes for the choral odes have been either adapted or transcribed exactly from J. H. Heinrich Schmidt. *Eurhythmie*, pp. 314-345.

I am indebted to Mr. Andrew C. White, Classical Fellow in the Cornell University, for efficient help in correcting the proof-sheets of this volume.

I. F.

ITHACA, April, 1885



## INTRODUCTION.

---

### Age and Celebrity of the Play. Theban Tetralogy.

THE *Seven against Thebes* of Aeschylus was brought out at Athens in the year 467 B.C., the fifty-ninth of the poet's age, and five years after the representation of his *Persians*, the oldest extant tragedy of which the date is known. The play was the third in a tetralogy of which the other two tragedies, *Laius* and *Oedipus*, and the satyr-drama *Sphinx*, are lost. The first prize was awarded to this tetralogy.\*

The two first scenes of the sinister Theban legend, as presented by our poet, are thus withdrawn from view. In the extant play, however, a brief sketch of them is given by the chorus, as it glances back over the dark series of events that is presently to end with the fatal conflict of the sons of Oedipus.† 'I sing an ancient crime that abides unto the third generation, the folly of Laius the king, who, in defiance of the thrice-uttered warning of Apollo, begat death for himself — a son Oedipus that should slay his father and wed his mother unbeknown.' 'What mortal on earth held such envied state as Oedipus in the day of his glory, after he had rid the Theban land of the man-destroying Sphinx? — until, discovering who it was that he had wedded, in the frenzy of his soul he robbed himself of sight with the hand that had slain his father, and fiercely cursed the sons of the unnatural wretched union. *Sometime may they divide their patrimony by the sword!*' This glory, discovery, mutilation, and despair are elaborately depicted in the Sophoclean masterpiece *Oedipus Tyrannus*. We should conceive of the lost dramatizations by Aeschylus as simpler and bolder in outline, more sombre and terrible in tone.

The *Seven against Thebes*, the concluding piece of the trilogy, has for its subject the fulfilment of the paternal curse. The final outcome of 'Laius' follies old' is the death of Eteocles and Polynices, each by the other's hand, at the Seventh gate of Thebes. Another extant tragedy, the *Phoenissae* of Euripides, has the same theme.

---

\* See the Greek argument on p. 49.

† vv. 741-791.



but the treatment is characteristically different. The play of Aeschylus won an exceptional popularity by its stirring pictures of war, its trumpet-like voice, and the fervid patriotism that animates it throughout. In the *Frogs* of Aristophanes our poet is made to boast of having ennobled the Athenians 'by writing a play full of Ares, which caused every man among the spectators to long to be in battle.\* Plato, discussing the art of government, alludes to 'the line of Aeschylus' where the helmsman sits alone at the stern of the ship of state, 'author of success.† By later writers the play is named more than once.‡

### Siege of Thebes. The Seven.

The Argive expedition against Thebes, instigated by the banished Polynices to effect his restoration to the throne, was the subject of an admired epic poem, now lost, with the exception of a few fragments, the so-called *Cyclic Thebaid*. Under the patronage and headship of Adrastus, king of Argos, seven mighty captains, including the exiled son of Oedipus, lead an imposing army up to the seven gates of Thebes. The distinguishing characteristic of the undertaking was its impiety: prosecuted in defiance of the divine will, it was doomed to a signal failure, marked by the death of every man of the seven. "Led they on a time against seven-gated Thebes a host of men, but not by a road of signs propitious: nor would the son of Kronos speed them on their mad journey from their homes, but by the quivering lightnings he darted forth he bade them hold from their road."§ In the *Iliad*, Sthenelus, the son of Capaneus, has a word to say of the later, successful siege of Thebes, known as the war of the Epigoni, wherein he had borne a part. 'We boast to be far better than our fathers. We took seven-gated Thebes in very deed, though we led fewer men than they beneath her martial wall. We minded the signs of Heaven

\* *Ranae* 1022 f. ΑΙ. δράμα ποιήσας Ἄρεως μεστόν. ΔΙ. ποῖον; ΑΙ. τοὺς Ἐπὶ ἐπὶ Θήβας· | ὁ θεασάμενος πᾶς ἂν τις ἀνὴρ ἡράσθη δάϊος εἶναι. The date of the *Frogs* is 405 B.C., fifty years after the death of Aeschylus.

\* *Euthydemus* 291 D κατὰ τὸ Λίσχῦλον ἱαμβεῖον, κτλ. See the three first lines of the play.

‡ See, for example, the note on v. 592. Also Plutarch *Symp.* 7, 19, where to Gorgias the sophist is attributed a remark that the *Seven against Thebes* of Aeschylus owed its inspiration rather to Ares than to Dionysus.

§ Pindar, *Nem.* 9, 41 καὶ ποτ' ἐς ἑπταπύλους Θήβας ἀγαγὼν στρατὸν ἀνδρῶν αἰσιᾶν | οὐ κατ' ἡμεχῶν ὁδόν· οὐδὲ Κρονίων ἀστεροπὰν ἐλελιζαῖς οἶκ' θέν μαργουμένους | στείχειν ἐπώτρυν', ἀλλὰ φείσασθαι κελεύθου.

and had the aid of Zeus. But they by their own mad folly perished.\* In most impressive language does Aeschylus recount the 'vain joy' of the besiegers, 'unholy men, bold-mouthed,' bound on a 'far journey' to destruction.

The names of the Seven, in Aeschylus, are Tydeus, Capaneus, Eteocles, Hippomedon, Parthenopaeus, Amphiaraus, Polynices. Adrastus is only mentioned as entrusted by the chiefs with their mementoes to be delivered to friends at home.† In exactly what way our poet conceived the expulsion of Polynices from Thebes to have been brought about, we do not know; the banished prince, however, denounces his brother as the author of his exile, and claims the support of Justice in attempting to re-instate himself by force of arms.‡ At the opening of the play we find Eteocles at the head of affairs, enjoying the confidence of the citizens. The day of the dramatic action is the day which has been selected by the besiegers for a final decisive attack upon the gates: but there are repeated allusions to prior events, of which we gain fuller details from other sources than Aeschylus.§

Polynices and Tydeus, the latter an exile from Aetolia in consequence of blood-guiltiness, enter by chance on the same night the court-yard of Adrastus, king of Argos. A furious quarrel arising between the two hot-headed youths, the king, whose attention is thus excited, recognizes in the strangers the fulfilment of an oracle that had bidden him give his two daughters in marriage to a lion and a boar: for Polynices wore the skin of a lion, and Tydeus that of a wild boar. The alliance is consummated, the two princes become fast friends, and Tydeus devotes himself with fiery zeal to the furtherance of Polynices' scheme of recovering the Theban sceptre by force. Adrastus, yielding to the entreaties of his sons-

---

\* Homer Δ 405 ἡμεῖς τοι πατέρων μέγ' ἀμείνονες εὐχόμεθ' εἶναι· | ἡμεῖς καὶ Θήβης ἕδος εἰλομεν ἐπταπύλοιο | πανρότερον λαὸν ἀγαγόνθ' ὑπὸ τείχος ἄρειον, | πειθόμενοι τεράεσσιν θεῶν καὶ Ζητὸς ἀγωγῇ· | κείνοι δὲ σφετέρῃσιν ἀτασθαλίῃσιν ὄλοντο.

† See the note on vv. 49, 50.

‡ According to Euripides *Phoen.* 69 ff. the two brothers, fearing lest their father's curse might be fulfilled if they should dwell together, agreed to reign during alternate years, Polynices the younger to go into voluntary exile for the first year. Then Eteocles, established in power, refuses to admit Polynices in due time to the city and his right.

The prologue of the *Phoenissae* is a graphic sketch of the Theban story from the beginning.

§ For a very complete account of the sieges of Thebes, see Grote's *History of Greece*, Vol. 1, Chap. 14.

in-law, invites the heroes of the Peloponnese to join in a campaign against Thebes. But Amphiaraus, the seer, eminent alike in war and augury, knows by his art that the design is against the will of Heaven, and raises his voice in opposition. The consequent enmity between Tydeus and the seer is brought to view by Aeschylus.\* Amphiaraus, however, is won against his will and approval, and in spite of his fore-knowledge that he like the others must fall before Thebes. To his wife Eriphyle, the sister of Adrastus, had been committed by mutual agreement the final decision in case of any variance between her husband and her brother. By the gift of a golden necklace, once presented by Aphrodite to Harmonia the wife of Cadmus, Polynices bribes Eriphyle to send her husband to his death.† Thus is produced the most striking complication of the story, 'the righteous man linked with the ungodly,' the pious warrior, brave but without a vaunt, battling 'despite his thoughts' on the side of impious boasters. As he fled before his Theban adversary, when the tide of battle turned, the earth, struck by a thunderbolt, opened to receive the seer with his chariot and steeds. The renowned dream-oracle of Amphiaraus marked the spot where this prodigy occurred.‡ Beside these three, the gigantic Capaneus, offering his defiance to Zeus, and smitten by lightning at the gate of Electra, and the boy-hero Parthenopaeus, 'virgin-faced, but fierce of soul,' stand forth with distinct individuality in the vivid descriptions of the play.

### Epic and Tragic Elements.

Thus ample were the materials at hand for the epic or descriptive element that asserts itself so largely in every Greek tragedy. In the *Seven against Thebes*, this secondary motive has not only produced the martial harangues of the scout who brings his tidings from the camp outside the walls, but has led the poet to infuse a Marathonian spirit into the whole dramatic situation. Thebes stands for Hellas; the gods are ranged on her side, to aid her in repelling a 'foreign wave' of profane and insolent invaders. The Pan-Hellenic consciousness is figured in the calm strength, and high, but modest, confidence of Eteocles. Moreover, the poet has known

\* vv. 382 f., 571 ff.

† Among the shades of famous women seen by Odysseus in the lower world is the 'hateful Eriphyle, who gave away her dear husband for precious gold.' Hom. A 321 *στυγερήν τ' Εριφύλην, | ἥ χρυσὸν φίλου ἀνδρὸς ἐδέξατο τιμήντα.*

‡ See the note on v. 589.

how to turn a due portion of the sublime lyrical inspiration that possessed him, in the same direction. The first performances of the chorus of virgins are unique and memorable tableaux of an ancient city threatened with rapine and fire.\*

This halo of battle, the 'maddened aether,' the 'thunder of the captains and the shouting,' the 'glowing temper' of the defenders of the wall, together with the prayerful trepidation of the Theban women and their "rushings hither and thither"—all emanates from and encloses the tragic nucleus and true theme of the drama, the death and burial of the hostile brothers, 'by a father's curse untimely swept away.' When Eteocles hears that the lot has placed his brother at the very gate where he himself had meant to stand, the strict tone of tragedy is recovered and the dramatic energy is thenceforward concentrated on the subject proper of the play.† Even when the result of the whole contest is reported, the fate of the other chiefs is dismissed in a single line, "the boasts of mighty men are fallen low." The most powerful and noble effort of the whole tragedy is that put forth by the chorus to hold back Eteocles, as he moves toward the conflict at the Seventh gate—to 'dull the edge' of his warlike temper, to overcome his 'atrocious longing' for fratricidal blood, to free him from his gloomy reverence for the Curse 'settled upon his tearless eyes,' beckoning him to a not unwelcome doom. The women's voices, not long since silenced by the harsh reprimand of the king, are now raised in a passionate appeal to save him from guilt and ruin: delivering the most solemn burden of the poet's soul, they remind Eteocles of that free-will, and power of resisting destiny, which every man possesses, however swayed by untoward chances and the force of strong hereditary traits.‡ After his departure, the apprehensions of the chorus are concerned primarily with the issue of the fraternal conflict as one and the same with the issue of the siege. Finally, when the fortunes of the day are announced ("The city is saved, but of the brother-kings

---

\* See the note on vv. 72, 73.

The tragic and the epic, the primary and secondary, motives are united in our play with exceptionally happy effect. The descriptive portions, occurring as they all do during the period of dramatic suspense, sustained by excited lyrical responses, and leading directly to the catastrophe, are more thoroughly organic than those of either the *Persians* or the *Prometheus*, although every Aeschylean drama is above criticism in this regard. In this connexion see the note on vv. 378, 379.

† At v. 653. See also the note on vv. 568-625. ‡ See the note on vv. 677-719.



The earth has drunk the blood, each slain by each"), lamentation for the ill-starred sons of Oedipus leaves no room for thanksgiving, and the voices of the chorus are blended with those of the lone sisters, Antigone and Ismene, in the weird pathos of the dirge.

### Conclusion of the Play and Trilogy.

With the extinction of the race of Laius, the Furies have triumphed, have put the family to 'total rout,' and left 'Até's trophy' standing where the brothers fell. The crime of the first ancestor has begotten 'offspring like itself' to the consummation of a full atonement. Thus the demon of the race, the avenging genius of guilt and retribution, has fulfilled his purpose, has 'come to an end.'\* The conclusion of the whole tragic history is marked by explicit words. The play, however, cannot be satisfactorily finished until the adjustment of the apparent inequality in which the brothers have stood before the spectators: one has been seen as the valiant defender of the city; the other has fallen in an armed attempt against that 'dear foster-mother,' his native land. The edict of the Theban senate forbidding the interment of Polynices, the spirited protest of his sister Antigone against the impious decree, her announced determination to bury her brother with her own hands, the accession of one-half of the chorus, whereby she is enabled to carry her determination into effect and the edict is practically made void, as by the force of public opinion — this ending restores to the ethical its due elevation above the civil view, and overlays the temporal considerations of the play with the eternal thoughts which the whole trilogy was meant to inculcate. As regards the state, for the time being, Eteocles won from the spectator a commanding sympathy at the expense of Polynices; as regards the rights of Heaven, their unhappy destiny, their crime against nature and each other, the brothers stand before us at the end as equals. Such higher standpoint of a true moral perspective the genius of Aeschylus could not fail to supply. The materials for the closing scene must have been taken from a later (perhaps Attic) version of the myth. In the original legend seven funeral piles were lighted for the fallen chiefs before the seven gates: the bodies of the two brothers were burned upon a single pyre, the flames whereof were seen to stand asunder, in token of the enmity that had divided them in life.

---

\* *ἐλῆξε δαίμων*. See the notes on vv. 953-960, 960.



ΑΙΣΧΥΛΟΥ

ΕΠΤΑ ΕΠΙ ΘΗΒΑΣ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

---

ΕΤΕΟΚΛΗΣ.

ΑΓΓΕΛΟΣ ΚΑΤΑΣΚΟΠΟΣ.

ΧΟΡΟΣ ΠΑΡΘΕΝΩΝ.

ΑΝΤΙΓΟΝΗ.

ΙΣΜΗΝΗ.

ΚΗΡΥΞ.

## ΕΠΤΑ ΕΠΙ ΘΗΒΑΣ.

ΕΤΕΟΚΛΗΣ.

- ΚΑΔΜΟΥ πολῖται, χρὴ λέγειν τὰ καίρια,  
ὅστις φυλάσσει πρᾶγος ἐν πρύμνῃ πόλεως.  
οἶακα νωμῶν, βλέφαρα μὴ κοιμῶν ὕπνῳ.  
εἰ μὲν γὰρ εὖ πράξαιμεν, αἰτία θεοῦ.  
5 εἰ δ' αὖθ' (ὃ μὴ γένοιτο) συμφορὰ τύχοι,  
Ἐτεοκλῆς ἂν εἷς πολὺς κατὰ πτόλιν  
ὑμνοῖθ' ὑπ' ἀστῶν φροιμίοις πολυρρόθοις  
οἰμώγμασιν θ', ὧν Ζεὺς ἀλεξητήριος  
ἐπώνυμος γένοιτο Καδμείων πόλει.  
10 ὑμᾶς δὲ χρὴ νῦν, καὶ τὸν ἐλλείποντ' ἔτι  
ἧβης ἀκμαίας καὶ τὸν ἔξηβον χρόνῳ,  
βλαστημὸν ἀλδαίνοντα σώματος πολύν,  
ᾧραν τ' ἔχονθ' ἕκαστον, ὥστε συμπρεπές,  
πόλει τ' ἀρήγειν καὶ θεῶν ἐγχωρίων  
15 βωμοῖσι, τιμὰς μὴ ἔξαιφθῆναί ποτε,  
τέκνοις τε, Γῇ τε μητρί, φιλτάτῃ τροφῇ.  
ἡ γὰρ νέους ἔρποντας εὐμενεῖ πέδῳ,  
ἅπαντα πανδοκοῦσα παιδείας ὄτλον,  
ἐθρέψατ' οἰκιστῆρας ἀσπιδηφόρους  
20 πιστοὺς ὅπως γένοισθε πρὸς χρέος τόδε.

καὶ νῦν μὲν ἐς τόδ' ἡμαρ εὖ ῥέπει τύχη·  
 χρόνον γὰρ ἤδη τόνδε πυργηρουμένοις  
 καλῶς τὰ πλείω πόλεμος ἐκ θεῶν κυρεῖ.  
 νῦν δ' ὡς ὁ μάντις φησὶν, οἰωνῶν βοτήρ,  
 ἐν ὥσιν νωμῶν καὶ φρεσὶν, φάους δίχα, 25  
 χρηστηρίους ὄρνιθας ἀψευδεῖ τέχνη, —  
 οὗτος τοιῶνδε δεσπότης μαντευμάτων  
 λέγει μεγίστην προσβολὴν Ἀχαιίδα  
 νυκτηγορεῖσθαι καπιβουλεύειν πόλει.

ἀλλ' ἔς τ' ἐπάλξεις καὶ πύλας πυργωμάτων 30  
 ὀρμασθε πάντες, σοῦσθε σὺν παντευχία,  
 πληροῦτε θωρακεῖα, καπὶ σέλμασιν  
 πύργων στάθητε, καὶ πυλῶν ἐπ' ἐξόδοις  
 μίμνοντες εὐθαρσεῖτε, μηδ' ἐπηλύδων  
 ταρβεῖτ' ἄγαν ὄμιλον· εὖ τελεῖ θεός. 35  
 σκοποὺς δὲ καγὼ καὶ κατοπτῆρας στρατοῦ  
 ἔπεμψα, τοὺς πέποιθα μὴ ματᾶν ὁδῶ·  
 καὶ τῶνδ' ἀκούσας οὗ τι μὴ ληφθῶ δόλῳ.

## ΑΓΓΕΛΟΣ.

Ἐτεόκλεες, φέριστε Καδμείων ἄναξ,  
 ἥκω σαφῇ τὰ κεῖθεν ἐκ στρατοῦ φέρων, 40  
 αὐτὸς κατόπτης δ' εἰμ' ἐγὼ τῶν πραγμάτων.  
 ἄνδρες γὰρ ἐπτά, θούριοι λοχαγέται,  
 ταυροσφαγοῦντες ἐς μελάνδετον σάκος  
 καὶ θιγγάνοντες χερσὶ ταυρείου φόνου,  
 Ἄρην, Ἐννώ, καὶ φιλαίματον Φόβον 45  
 ὠρκωμότησαν ἥ πόλει κατασκαφὰς  
 θέντες λαπάξιν ἄστει Καδμείων βία,

ἡ γῆν θανόντες τήνδε φυράσειν φόνῳ·  
 μνημεῖά θ' αὐτῶν τοῖς τεκοῦσιν ἐς δόμους  
 50 πρὸς ἄρμ' Ἀδράστου χερσὶν ἔστεφον, δάκρυ  
 λείβοντες, οἶκτος δ' οὔτις ἦν διὰ στόμα·  
 σιδηρόφρων γὰρ θυμὸς ἀνδρεία φλέγων  
 ἔπνει, λεόντων ὡς Ἄρη δεδορκότων.  
 καὶ τῶνδε πίστις οὐκ ὄκνῳ χρονίζεται,  
 55 κληρουμένους δ' ἔλειπον, ὡς πάλῳ λαχὼν  
 ἕκαστος αὐτῶν πρὸς πύλας ἄγοι λόχον.  
 πρὸς ταῦτ' ἀρίστους ἄνδρας ἐκκρίτους πόλεως  
 πυλῶν ἐπ' ἐξόδοισι τάγευσαι τάχος·  
 ἐγγὺς γὰρ ἦδη πάνοπλος Ἀργείων στρατὸς  
 60 χωρεῖ, κονίει, πεδία δ' ἀργηστής ἀφρὸς  
 χραίνει σταλαγμοῖς ἵππικῶν ἐκ πλευμόνων.  
 σὺ δ' ὥστε ναὸς κεδνὸς οἰακοστρόφος  
 φάρξαι πόλισμα, πρὶν καταιγίσαι πνοὰς  
 Ἄρεως· βοᾷ γὰρ κῦμα χερσαῖον στρατοῦ.  
 65 καὶ τῶνδε καιρὸν ὅστις ὤκιστος λαβέ·  
 κἀγὼ τὰ λοιπὰ πιστὸν ἡμεροσκόπον  
 ὀφθαλμὸν ἔξω, καὶ σαφηνεῖα λόγου  
 εἰδὼς τὰ τῶν θύραθεν ἀβλαβῆς ἔσει.

## ΕΤΕΟΚΛΗΣ.

ὦ Ζεῦ τε καὶ Γῇ, καὶ πολιτισσοῦχοι θεοί,  
 70 Ἄρά τ' Ἐρινὺς πατρὸς ἡ μεγασθενής,  
 μή μοι πόλιν γε πρέμνοθεν πανώλεθρον  
 ἐκθαμνίσητε δηάλωτον, Ἑλλάδος  
 φθόγγον χέουσαν, καὶ δόμους ἐφεστίους·  
 ἐλευθέραν δὲ γῆν τε καὶ Κάδμου πόλιν



ζυγοῖσι δουλίοισι μήποτε σχεθεῖν.  
 γένεσθε δ' ἀλκή· ξυνὰ δ' ἐλπίζω λέγειν·  
 πόλις γὰρ εὖ πράσσουσα δαίμονας τίει. 75

---

ΧΟΡΟΣ.

Θρέομαι φοβερὰ μεγάλ' ἄχῃ·  
 μεθεῖται στρατός· στρατόπεδον λιπὼν  
 ῥεῖ πολὺς ὃδε λεὼς πρόδρομος ἱππότης· 80  
 αἰθερία κόνις με πείθει φανεῖσ',  
 ἄναυδος σαφὴς ἔτυμος ἄγγελος.

εἶλε δ' ἐμὰς φρένας δέος· ὅπλων κτύπος ποτι-  
 χρίμπτεται·  
 διὰ πέδον βοὰ ποτᾶται, βρέμει δ'  
 ἀμαχέτου δίκαν ὕδατος ὀροτύπου. 85

ἰὼ ἰὼ θεοὶ θεαί τ', ὀρόμενον  
 κακὸν ἀλεύσατε.

βοᾷ ὑπὲρ τειχέων  
 ὁ λεύκασπις ὄρνυται λαὸς 90  
 εὐτρεπῆς ἐπὶ πτόλιν διώκων.  
 τίς ἄρα ρύσεται, τίς ἄρ' ἐπαρκέσει  
 θεῶν ἢ θεᾶν;

πότερα δῆτ' ἐγὼ ποτιπέσω βρέτη δαιμόνων; 95

ἰὼ μάκαρες εὐεδροι, ἀκμάζει βρετέων  
 ἔχεσθαι· τί μέλλομεν ἀγάστονοι;  
 ἀκούετ' ἢ οὐκ ἀκούετ' ἀσπίδων κτύπον; 100

πέπλων καὶ στεφάνων,  
εἰ μὴ νῦν, πότε ἄμφι λιτάν' ἔξομεν;

κτύπον δέδορκα· πάταγος οὐχ ἑνὸς δορός.  
τί ῥέξεις; προδώσεις,

105 παλαίχθων Ἄρης, τὰν τεὰν γᾶν;

ὦ χρυσοπήληξ δαῖμον, ἔπιδ' ἔπιδε πόλιν,  
ἂν ποτ' εὐφιλήταν ἔθου.

(στροφή α')

110 θεοὶ πολίοχοι χθονός, ἴτ' ἴτε πάντες,  
ἴδετε παρθένων

ἱκέσιον λόχον δουλοσύνας ὕπερ.

κῦμα γὰρ περὶ πτόλιν δοχμολόφων ἀνδρῶν

115 καχλάζει πνοαῖς Ἄρεος ὀρόμενον.

ἀλλ' ὦ Ζεῦ πάτερ παντελής, πάντως

ἄρηξον δαῖτων ἄλωσιν.

120 Ἀργεῖοι δὲ πόλισμα Κάδμου

κυκλοῦνται, φόβος δ' ἀρείων ὅπλων,

διὰ δέ τοι γενύων ἱππείων

κινύρονται φόνον χαλινοί.

ἑπτὰ δ' ἀγήνορες πρέποντες στρατοῦ

125 δορυσσόοις σαγαῖς πύλαις ἑπταστόμοις

προσίστανται πάλῳ λαχόντες.

(ἀντιστροφή α')

σύ τ' ὦ Διογενὲς φιλόμαχον κράτος,

ῥυσίπολις γενοῦ,

130 Παλλάς, ὃ θ' ἵππιος ποντομέδων ἄναξ

ἰχθυβόλῳ μαχανᾷ Ποσειδᾶν  
 ἐπίλυσιν φόβων ἐπίλυσιν δίδου.  
 σύ τ' Ἄρης φεῦ φεῦ ἐπώνυμον Κάδμου πόλιν 135  
 φύλαξον κήδεσαί τ' ἐναργῶς.

καὶ Κύπρις, ἄτε γένους προμάτωρ, 140  
 ἄλευσον· σέθεν γὰρ ἐξ αἵματος  
 γεγόναμεν· λιταῖσί σε θεοκλύτοις  
 ἀπύουσαι πελαζόμεσθα.

καὶ σύ, Λύκει' ἄναξ, λύκειος γενοῦ 145  
 στρατῷ δαΐῳ στόνων ἀντίτας·  
 σύ τ', ὦ Λατογένεια  
 κούρα, τόξον εὔ τυχάζου.

(στροφή β')

ἐγὼ ἐγὼ, 150  
 ὄτοβον ἄρμάτων ἀμφὶ πόλιν κλύω,  
 ὦ πότνι' Ἥρα·  
 ἔλακον ἀξόνων βριθομένων χνόαι,  
 Ἄρτεμι φίλα·  
 δοριτίνακτος αἰθὴρ δ' ἐπιμαίνεται. 155  
 τί πόλις ἄμμι πάσχει, τί γενήσεται;  
 ποῖ δ' ἔτι τέλος ἐπάγει θεός;

(ἀντιστροφή β')

ἐγὼ ἐγὼ,  
 ἀκροβόλων ἐπάλξεων λιθὰς ἔρχεται,  
 ὦ φίλ' Ἀπολλων·  
 κόναβος ἐν πύλαις χαλκοδέτων σακέων. 160  
 καὶ Διόθεν ὦ  
 πολεμόκραντον ἀγνὸν τέλος ἐν μάχῃ,

στᾶσα, μάκαιρ' ἄνασσ' Ὀγκα, ὑπὲρ πόλεως  
 165 ἐπτάπυλον ἔδος ἐπιρρύου.

(στροφὴ γ')

ἰὼ παναρκεῖς θεοί,  
 ἰὼ τέλειοι τέλειαί τε γᾶς τᾶσδε πυργοφύλακες,  
 170 πόλιν δορίπουνον μὴ προδῶθ' ἑτεροφώνῳ στρατῷ.  
 κλύετε παρθένων κλύετε πανδίκως  
 χειροτόνους λιτάς.

(ἀντιστροφὴ γ')

ἰὼ φίλοι δαίμονες,  
 175 λυτήριοί τ' ἀμφιβάντες πόλιν δείξαθ' ὡς φιλοπόλεις,  
 μέλεσθε θ' ἱερῶν δημίων, μελόμενδι δ' ἀρήξατε.  
 180 φιλοθύτων δέ τοι πόλεος ὀργίων  
 μνήστορες ἔστε μοι.

---

ΕΤΕΟΚΛΗΣ.

Ἵμᾶς ἐρωτῶ, θρέμματ' οὐκ ἀνασχετά,  
 ἦ ταῦτ' ἄριστα καὶ πόλει σωτήρια,  
 στρατῷ τε θάρσος τῷδε πυργηρουμένῳ,  
 185 βρέτη πεσούσας πρὸς πολισσούχων θεῶν  
 αὔειν, λακάζειν, σωφρόνων μισήματα;  
 μήτ' ἐν κακοῖσι μήτ' ἐν εὖεστοῖ φίλῃ  
 ξύνοικος εἶην τῷ γυναικείῳ γένει.  
 κρατοῦσα μὲν γὰρ οὐχ ὀμιλητὸν θράσος,  
 190 δείσασα δ' οἴκῳ καὶ πόλει πλέον κακόν.  
 καὶ νῦν πολίταις τάσδε διαδρόμους φυγὰς  
 θεῖσαι διερροθήσατ' ἄψυχον κάκην,

τὰ τῶν θύραθεν δ' ὡς ἄριστ' ὀφέλλεται,  
 αὐτοὶ δ' ὑφ' αὐτῶν ἔνδοθεν πορθούμεθα.  
 μέλει γὰρ ἀνδρί, μὴ γυνὴ βουλευέτω, 200  
 τᾶξωθεν· ἔνδον δ' οὔσα μὴ βλάβην τίθει.  
 κεῖ μὴ τις ἀρχῆς τῆς ἐμῆς ἀκούσεται, 196  
 ἀνὴρ γυνή τε χῶ τι τῶν μεταίχμιον,  
 ψῆφος κατ' αὐτῶν ὀλεθρία βουλευέσεται,  
 λευστήρα δῆμον δ' οὐ τι μὴ φύγῃ μόρον.  
 ἤκουσας ἡ οὐκ ἤκουσας, ἡ κωφῇ λέγω; 202

ΧΟΡΟΣ.

(στροφή α')

ὦ φίλον Οἰδίπου  
 τέκος; ἔδεις' ἀκούσασα τὸν ἄρματόκτυπον ὄχων  
 ὄτοβον,  
 ὅτε σύριγγες ἔκλαγξαν ἐλίτροχοι, 205  
 ἱππικῶν τ' ἀγρύπνων  
 πηδαλίων διὰ στόματα,  
 πυριγενετᾶν χαλινῶν.

ΕΤΕΟΚΛΗΣ.

τί οὖν; ὁ ναύτης ἄρα μὴ 'ς πρῶραν φυγὼν  
 πρύμνηθεν ἡῦρε μηχανὴν σωτηρίας,  
 νεὼς καμούσης ποντίῳ πρὸς κύματι; 210

ΧΟΡΟΣ.

(ἀντιστροφή α')

ἀλλ' ἐπὶ δαιμόνων  
 πρόδρομος ἦλθον ἀρχαῖα βρέτη, θεοῖς τε πίσυ-  
 νος νιφάδος  
 ὅτ' ὀλοᾶς νιφομένας βρόμος ἐν πύλαις,  
 δὴ τότε ἤρθην φόβῳ



πρὸς μακάρων λιτάς, πόλεως  
 215 ἵν' ὑπερέχοιεν ἀλκάν.

ΕΤΕΟΚΛΗΣ.

πύργον στέγειν εὐχέσθε πολέμιον δόρυ.  
 οὐκοῦν τάδ' ἔσται πρὸς θεῶν· ἀλλ' οὖν θεοὺς  
 τοὺς τῆς ἀλούσης πόλεος ἐκλείπειν λόγος.

ΧΟΡΟΣ.

(στροφὴ β')

μή ποτ' ἐμὸν κατ' αἰῶνα λίποι θεῶν  
 220 ἄδε πανάγυρις, μηδ' ἐπίδοιμι τάνδ'  
 ἀστυδρομουμέναν πόλιν δαΐῳ θ'  
 ἀπτόμενον πυρὶ πύργωμα.

ΕΤΕΟΚΛΗΣ.

μή μοι θεοὺς καλοῦσα βουλεύου κακῶς·  
 πειθαρχία γάρ ἐστι τῆς εὐπραξίας  
 225 μήτηρ, γονῆς σωτῆρος· ᾧδ' ἔχει λόγος.

ΧΟΡΟΣ.

(ἀντιστροφή β')

ἔστι· θεοῖς δ' ἔτ' ἰσχύς καθυπερτέρα·  
 πολλάκι δ' ἐν κακοῖσιν τὸν ἀμήχανον  
 κακὸν χαλεπᾶς δύας, ὕπερθ' ὁμμάτων  
 κρημναμενᾶν νεφελᾶν, ὀρθοῖ.

ΕΤΕΟΚΛΗΣ.

230 ἀνδρῶν τάδ' ἐστί, σφάγια καὶ χρηστήρια  
 θεοῖσιν ἔρδειν, πολεμίων πειρωμένων·  
 σὸν δ' αἶψά τοι σιγᾶν καὶ μένειν εἴσω δόμων.

ΧΟΡΟΣ.

(στροφή γ')

διὰ θεῶν πόλιν νεμόμεθ' ἀδάματον  
 δυσμενέων τ' ὄχλον πύργος ἀποστέγει.  
 τίς τάδε νέμεσις στυγεί;

235

ΕΤΕΟΚΛΗΣ.

οὔτοι φθονῶ σοι δαιμόνων τιμᾶν γένος·  
 ἀλλ' ὥς πολίτας μὴ κακοσπλάγχχνους τιθῆς,  
 εὐκηλος ἴσθι μηδ' ἄγαν ὑπερφοβοῦ.

ΧΟΡΟΣ.

(ἀντιστροφή γ')

ποταίνιον κλύουσ' ἀνάμιγα πάταγον  
 ταρβουσύνῳ φόβῳ τάνδ' ἐς ἀκρόπτολιν,  
 τίμιον ἔδος, ἰκόμαν.

240

ΕΤΕΟΚΛΗΣ.

μή νυν, εἰς θνήσκοντας ἢ τετρωμένους  
 πύθησθε, κωκυτοῖσιν ἀρπαλίζετε·  
 τούτῳ γὰρ Ἄρης βόσκεται, φόνῳ βροτῶν.

ΧΟΡΟΣ.

καὶ μὴν ἀκούω γ' ἱππικῶν φρυαγμάτων.

245

ΕΤΕΟΚΛΗΣ.

μή νυν ἀκούουσ' ἐμφανῶς ἄκου' ἄγαν.

ΧΟΡΟΣ.

στένει πόλισμα γῆθεν, ὥς κυκλουμένων.

ΕΤΕΟΚΛΗΣ.

οὐκοῦν ἔμ' ἀρκεῖ τῶνδε βουλευέειν πέρι.

ΧΟΡΟΣ.

δέδοικ', ἀραγμὸς δ' ἐν πύλαις ὀφέλλεται.

ΕΤΕΟΚΛΗΣ.

250 οὐ σίγα μηδὲν τῶνδ' ἐρεῖς κατὰ πόλιν;

ΧΟΡΟΣ.

ὦ ξυντέλεια, μὴ προδῶς πυργώματα.

ΕΤΕΟΚΛΗΣ.

οὐκ ἐς φθόρον σιγῶς' ἀνασχήσει τάδε;

ΧΟΡΟΣ.

θεοὶ πολῖται, μή με δουλείας τυχεῖν.

ΕΤΕΟΚΛΗΣ.

αὐτὴ σὺ δουλοῖς καὶ σὲ καὶ πᾶσαν πόλιν.

ΧΟΡΟΣ.

255 ὦ παγκρατὲς Ζεῦ, τρέψον εἰς ἐχθροὺς βέλος.

ΕΤΕΟΚΛΗΣ.

ὦ Ζεῦ, γυναικῶν οἶον ὥπασας γένος.

ΧΟΡΟΣ.

μοχθηρόν, ὥσπερ ἄνδρας ὧν ἀλῶ πόλιν.

ΕΤΕΟΚΛΗΣ.

παλινστομεῖς αὖ θιγγάνουσι' ἀγαλμάτων;

ΧΟΡΟΣ.

ἀψυχία γὰρ γλῶσσαν ἀρπάζει φόβος.

ΕΤΕΟΚΛΗΣ.

αἰτουμένῳ μοι κοῦφον εἰ δοίης τέλος.

260

ΧΟΡΟΣ.

λέγοις ἂν ὥς τάχιστα, καὶ τάχ' εἴσομαι.

ΕΤΕΟΚΛΗΣ.

σίγησον, ὦ τάλαινα, μὴ φίλους φόβει.

ΧΟΡΟΣ.

σιγῶ· σὺν ἄλλοις πείσομαι τὸ μόρσιμον.

ΕΤΕΟΚΛΗΣ.

τοῦτ' ἀντ' ἐκείνων τοῦπος αἰροῦμαι σέθεν.

καὶ πρὸς γε τούτοις, ἐκτὸς οὖς' ἀγαλμάτων 265

εὖχου τὰ κρείσσω, ξυμμάχους εἶναι θεούς·

κάμῳν ἀκούσας' εὐγμάτων, ἔπειτα σὺ

ὄλολυγμὸν ἱερὸν εὐμενῇ παιώνισον,

Ἑλληνικὸν νόμισμα θυστάδος βοῆς,

θάρσος φίλοις, λύουσα πολέμιον φόβον. 270

ἐγὼ δὲ χώρας τοῖς πολιτισσοῦχοις θεοῖς,

πεδιονόμοις τε κάγορᾶς ἐπισκόποις,

Δίρκης τε πηγῆς τοῖς τ' ἀπ' Ἰσμηνοῦ λέγω,

εἷ ξυντυχόντων καὶ πόλεως σεσσωσμένης,

μήλοισιν αἱμάσσοντας ἐστίας θεῶν 275

θήσειν λάφυρα· δαΐων δ' ἐσθήματα 277

στέψω πρὸ ναῶν δουρίπηχθ' ἀγνοῖς δόμοις.

τοιαῦτ' ἐπεύχου μὴ φιλοστόνως θεοῖς,

μηδ' ἐν ματαίοις κάγρίοις ποιφύγμασιν· 280

οὐ γάρ τι μᾶλλον μὴ φύγῃς τὸ μόρσιμον.

ἐγὼ δ' ἐπάρχους ἔξ ἐμοὶ σὺν ἐβδόμῳ  
 ἀντηρέτας ἐχθροῖσι τὸν μέγαν τρόπον  
 εἰς ἐπτατειχεῖς ἐξόδους τάξω μολών,  
 285 πρὶν ἀγγέλους σπερχνούς τε καὶ ταχυρρόθους  
 λόγους ἰκέσθαι, καὶ φλέγειν χρείας ὕπο.

---

ΧΟΡΟΣ.

(στροφή α')

Μέλει· φόβῳ δ' οὐχ ὑπνώσσει κέαρ,  
 γείτονες δὲ καρδίας  
 μέριμναι ζωπυροῦσι τάρβος  
 290 τὸν ἀμφιτειχῇ λεών, δράκοντας ὥς τις τέκνων  
 ὑπερδέδοικεν λεχαίων δυσεννάτορας  
 πάντρομος πελειάς.  
 295 τοὶ μὲν γὰρ ποτὶ πύργους  
 πανδημεὶ πανομιλεῖ  
 στείχουσιν· τί γένωμαι;  
 τοὶ δ' ἐπ' ἀμφιβόλοισιν  
 ἰάπτουσι πολίταις  
 300 χερμάδ' ὀκριόεσσαν.  
 παντὶ τρόπῳ, Διογενεῖς θεοί, πόλιν καὶ στρατὸν  
 Καδμογενῇ ῥύεσθε.

(ἀντιστροφή α')

ποῖον δ' ἀμείψεσθε γαίας πέδον  
 305 τᾶσδ' ἄρειον, ἐχθροῖς  
 ἀφέντες τὰν βαθύχθον' αἶαν,  
 ὕδωρ τε Διρκαῖον, εὐτραφέστατον πωμάτων

ὅσων ἴησιν Ποσειδᾶν ὁ γαιάοχος  
 Τηθύος τε παῖδες.  
 πρὸς τὰδ', ὦ πολιοῦχοι  
 θεοί, τοῖσι μὲν ἔξω  
 πύργων ἀνδρολέτειραν  
 καὶ τὰν ῥίψοπλον ἄταν  
 ἐμβαλόντες ἄροισθε  
 κῦδος τοῖσδε πολίταις,  
 καὶ πόλεως ῥύτορες ἔστε τ' εὐεδροί τε στάθητ'  
 ὄξυγόις λιταῖσιν.

310

315

320

(στροφὴ β')

οἰκτρὸν γὰρ πόλιν ὦδ' ὠγυγίαν  
 Ἄϊδα προϊάψαι δορὸς ἄγραν,  
 δουλίαν, ψαφαρᾶ σποδῶ  
 ὑπ' ἀνδρὸς Ἀχαιοῦ θεόθεν  
 περθομέναν ἀτίμως.  
 τὰς δὲ κεχειρωμένας ἄγεσθαι,  
 ἐή, νέας τε καὶ παλαιὰς  
 ἱππηδὸν πλοκάμων,  
 περιρρηγνυμένων φάρων.  
 βοᾷ δ' ἐκκενουμένα πόλις,  
 λαῖδος ὀλλυμένας μιξοθρόου.  
 βαρείας τοι τύχας προταρβῶ.

325

330

(ἀντιστροφή β')

κλαυτὸν δ' ἀρτιτρόποις ὠμοδρόπων  
 νομίμων προπάροιθεν διαμεῖψαι  
 δωμάτων στυγερὰν ὁδόν  
 τί; τὸν φθίμενον γὰρ προλέγω

335

βέλτερα τῶνδε πράσσειν.  
 πολλὰ γάρ, εὔτε πτόλις δαμασθῇ,  
 ἐή, δυστυχῇ τε πράσσει.  
 340 ἄλλος δ' ἄλλον ἄγει,  
 φονεύει, τὰ δὲ καὶ πυρφορεῖ·  
 καπνῷ χραίνεται πόλισμ' ἅπαν·  
 μαινόμενος δ' ἐπιπνεῖ λαοδάμας  
 μαιίνων εὐσέβειαν Ἄρης.

(στροφή γ')

345 κορκορυγαὶ δ' ἀν' ἄστνυ,  
 ποτὶ πτόλιν δ' ὀρκάνα πυργῶτις.  
 πρὸς ἀνδρὸς δ' ἀνὴρ δορὶ καίνεται·  
 βλαχαὶ δ' αἱματόεσσαι  
 τῶν ἐπιμαστιδίῳ  
 350 ἄρτιτρεφεῖς βρέμονται.  
 ἄρπαγαὶ δὲ διαδρομᾶν ὁμαίμονες·  
 ξυμβολεῖ φέρων φέροντι,  
 καὶ κενὸς κενὸν καλεῖ,  
 ξύννομον θέλων ἔχειν,  
 355 οὔτε μείον οὔτ' ἴσον λελιμμένοι.  
 τί ἐκ τῶνδ' εἰκάσαι λόγος πάρα;

(ἀντιστροφή γ')

παντοδαπὸς δὲ καρπὸς  
 χαμάδις πεσὼν ἀλγύνει, κυρησας  
 πικρῶν ὀμμάτων θαλαμηπόλων·  
 360 πολλὰ δ' ἀκριτόφυρτος  
 γᾶς δόσις οὔτιδανοῖς  
 ἐν ῥοθίοις φορεῖται.



δμῳίδες δὲ καινοπήμονες λῆχος  
 τληπαθοῦσιν αἰχμάλων  
 ἀνδρὸς εὐτυχοῦντος, ὥς,  
 δυσμενοῦς ὑπερτέρου,  
 ἐλπίς ἐστι νύκτερον τέλος μολεῖν,  
 παγκλαύτων ἀλγέων ἐπίρροθον.

365

## ΧΟΡΟΣ.

ὃ τοι κατόπτης, ὥς ἐμοὶ δοκεῖ, στρατοῦ  
 πευθῶ τιν' ἡμῖν, ᾧ φίλαι, νέαν φέρει,  
 σπουδῇ διώκων πομπίμους χνόας ποδῶν.

370

καὶ μὴν ἄναξ ὅδ' αὐτὸς Οἰδίπου τόκος,  
 ὥστ' ἀρτίκολλον ἀγγέλου λόγον μαθεῖν.  
 σπουδῇ δὲ καὶ τοῦδ' οὐκ ἀπαρτίζει πόδα.

## ΑΓΓΕΛΟΣ.

λέγοιμ' ἂν εἰδὼς εὖ τὰ τῶν ἐναντίων,  
 ὥς τ' ἐν πύλαις ἕκαστος εἴληχεν πάλον.

375

Τυδεὺς μὲν ἤδη πρὸς πύλαισι Προιτίσιν  
 βρέμει, πόρον δ' Ἰσμήνον οὐκ ἔᾗ περᾶν  
 ὁ μάντις· οὐ γὰρ σφάγια γίγνεται καλά.  
 Τυδεὺς δὲ μαργῶν καὶ μάχης λελιμμένος  
 μεσημβριναῖς κλαγγαῖσιν ὥς δράκων βοᾷ·  
 θείνει δ' ὀνειδίει μάντιν Οἰκλείδην σοφόν,  
 σαίνειν μόρον τε καὶ μάχην ἀψυχία.  
 τοιαῦτ' αὐτῶν τρεῖς κατασκίους λόφους  
 σείει, κράνους χαίτωμ', ὑπ' ἀσπίδος δ' ἔσω  
 χαλκήλατοι κλάζουσι κώδωνες φόβον.

380

385

ἔχει δ' ὑπέρφρον σῆμ' ἐπ' ἀσπίδος τόδε,  
 φλέγονθ' ὑπ' ἄστροις οὐρανὸν τετυγμένον·  
 λαμπρὰ δὲ πανσέληνος ἐν μέσῳ σάκει,  
 390 πρέσβιστον ἄστρον, νυκτὸς ὀφθαλμός, πρέπει.  
 τοιαῦτ' ἀλύων ταῖς ὑπερκόμποις σαγαῖς  
 βοᾷ παρ' ὄχθαις ποταμίαις, μάχης ἐρῶν,  
 ἵππος χαλινῶν ὥς κατασθμαίνων μένει,  
 ὅστις βοὴν σάλπιγγος ὀρθίαν κλύει.  
 395 τίν' ἀντιτάξεις τῷδε; τίς Προΐτου πυλῶν  
 κλήθρων λυθέντων προστατεῖν φερέγγυος;

## ΕΤΕΟΚΛΗΣ.

κόσμον μὲν ἀνδρὸς οὔτιν' ἂν τρέσαιμ' ἐγώ,  
 οὐδ' ἔλκοποιὰ γίγνεται τὰ σήματα·  
 λόφοι δὲ κώδων τ' οὐ δάκνουσ' ἄνευ δορός.  
 400 καὶ νύκτα ταύτην, ἣν λέγεις ἐπ' ἀσπίδος  
 ἄστροισι μαρμαίρουσαν οὐρανοῦ κυρεῖν,  
 τάχ' ἂν γένοιτο μάντις ἐννοία τινί·  
 εἰ γὰρ θανόντι νύξ ἐπ' ὀφθαλμοῖς πέσοι,  
 τῷ τοι φέρουντι σῆμ' ὑπέρκομπον τόδε  
 405 γένοιτ' ἂν ὀρθῶς ἐνδίκως τ' ἐπώνυμον,  
 καὐτὸς καθ' αὐτοῦ τήνδ' ὕβριν μαντεύσεται.  
 ἐγὼ δὲ Τυδεῖ κεδνὸν Ἀστακοῦ τόκον  
 τόνδ' ἀντιτάξω προστάτην πυλωμάτων,  
 μάλ' εὐγενῇ τε καὶ τὸν Αἰσχύνης θρόνον  
 410 τιμῶντα καὶ στυγοῦνθ' ὑπέρφρονας λόγους·  
 αἰσchrῶν γὰρ ἀργός, μὴ κακὸς δ' εἶναι φιλεῖ.  
 σπαρτῶν δ' ἀπ' ἀνδρῶν, ὧν Ἄρης ἐφείσατο,  
 ρίζωμ' ἀνείται, κάρτα δ' ἔστ' ἐγχώριος,

Μελάνιππος· ἔργον δ' ἐν κύβοις Ἄρης κρινεῖ·  
 Δίκη δ' ὁμαίμων κάρτα νιν προστέλλεται 415  
 εἵργειν τεκούσῃ μητρὶ πολέμιον δόρυ.

ΧΟΡΟΣ.

(στροφή α')

τὸν ἄμόν νυν ἀντίπαλον εὐτυχεῖν  
 θεοὶ δοῖεν, ὥς δικαίως πόλεως  
 πρόμαχος ὄρνυται·  
 τρέμω δ' αἵματηφόρους μόρους ὑπὲρ φίλων 420  
 ὀλομένων ιδέσθαι.

ΑΓΓΕΛΟΣ.

τούτῳ μὲν οὕτως εὐτυχεῖν δοῖεν θεοί·  
 Καπανεὺς δ' ἐπ' Ἠλέκτραισιν εἴληχεν πύλαις,  
 γίγας ὃδ' ἄλλος, τοῦ πάρος λελεγμένου  
 μείζων, ὁ κόμπος δ' οὐ κατ' ἄνθρωπον φρονεῖ, 425  
 πύργοις δ' ἀπειλεῖ δεῖν', ἃ μὴ κραῖνοι τύχη·  
 θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν  
 καὶ μὴ θέλοντός φησιν, οὐδὲ τὴν Διὸς  
 ἔριν πέδοι σκήψασαν ἐμποδὼν σχεθεῖν.  
 τὰς δ' ἀστραπὰς τε καὶ κεραυνίους βολὰς 430  
 μεσημβρινοῖσι θάλπεσιν προσήκασεν.  
 ἔχει δὲ σῆμα γυμνὸν ἄνδρα πυρφόρον,  
 φλέγει δὲ λαμπὰς διὰ χερῶν ὥπλισμένη·  
 χρυσοῖς δὲ φωνεῖ γράμμασιν Πρήσω πόλιν.  
 τοιῶδε φωτὶ πέμπε—τίς ξυστήσεται; 435  
 τίς ἄνδρα κομπάζοντα μὴ τρέσας μενεῖ;

## ΕΤΕΟΚΛΗΣ.

καὶ τῷδε κέρδει κέρδος ἄλλο τίκτεται.  
 τῶν τοι ματαίων ἀνδράσιν φρονημάτων  
 ἢ γλῶσσ' ἀληθῆς γίγνεται κατήγορος.  
 440 Καπανεὺς δ' ἀπειλεῖ δρᾶν παρεσκευασμένος,  
 θεοὺς ἀτίζων, κάπογυμνάζων στόμα  
 χαρᾶ ματαία θνητὸς ὦν ἐς οὐρανὸν  
 πέμπει γεγωνὰ Ζηνὶ κυμαίνοντ' ἔπη.  
 πέποιθα δ' αὐτῷ ξὺν δίκη τὸν πυρφόρον  
 445 ἥξειν κεραυνόν, οὐδὲν ἐξηκασμένον  
 μεσημβρινοῖσι θάλπεσιν τοῖς ἡλίου.  
 ἀνὴρ δ' ἐπ' αὐτῷ, κεῖ στόμαργός ἐστ' ἄγαν,  
 αἶθων τέτακται λῆμα, Πολυφόντου βία,  
 φερέγγυον φρούρημα, προστατηρίας  
 450 Ἀρτέμιδος εὐνοίαισι σὺν τ' ἄλλοις θεοῖς.  
 λέγ' ἄλλον ἄλλαις ἐν πύλαις εἰληχότα.

## ΧΟΡΟΣ.

(ἀντιστροφή α')

ὅλοιθ' ὃς πόλει μεγάλ' ἐπεύχεται,  
 κεραυνοῦ δέ νιν βέλος ἐπισχέθου,  
 πρὶν ἐμὸν ἐσθορεῖν  
 455 δόμον πωλικῶν θ' ἐδωλίων ὑπερκόπῃ  
 δορί ποτ' ἐκλαπάξαι.

## ΑΓΓΕΛΟΣ.

καὶ μὴν τὸν ἐντεῦθεν λαχόντα πρὸς πύλαις  
 λέξω· τρίτῳ γὰρ Ἐτεόκλῳ τρίτος πάλος  
 ἐξ ὑπτίου πῆδησεν εὐχάλκου κράνους,

πύλαισι Νηίσταισι προσβαλεῖν λόχον. 460  
 ἵππους δ' ἐν ἀμπυκτῆρσιν ἐμβριμώμενας  
 δινεῖ, θελούσας πρὸς πύλαις πεπτωκέναι.  
 φιμοὶ δὲ συρίζουσι βάρβαρον τρόπον,  
 μυκτηροκόμποις πνεύμασιν πληρούμενοι.  
 ἐσχημάτισται δ' ἀσπίς οὐ σμικρὸν τρόπον. 465  
 ἀνὴρ δ' ὀπλίτης κλίμακος προσαμβάσεις  
 στείχει πρὸς ἐχθρῶν πύργον, ἐκπέρσαι θέλων.  
 βοᾷ δὲ χοῦτος γραμμάτων ἐν ξυλλαβαῖς  
 ὥς οὐδ' ἂν Ἄρης σφ' ἐκβάλοι πυργωμάτων.  
 καὶ τῷδε φωτὶ πέμπε τὸν φερέγγυον 470  
 πόλεως ἀπείργειν τῆσδε δούλιον ζυγόν.

## ΕΤΕΟΚΛΗΣ.

πέμποιμ' ἂν ἤδη τόνδε, σὺν τύχῃ δέ τῳ.  
 καὶ δὴ πέπεμπται κόμπον ἐν χεροῖν ἔχων,  
 Μεγαρεύς, Κρέοντος σπέρμα τοῦ σπαρτῶν γένους,  
 ὃς οὔτι μάργων ἱππικῶν φρυαγμάτων 475  
 βρόμον φοβηθεὶς ἐκ πυλῶν χωρήσεται,  
 ἀλλ' ἢ θανὼν τροφεία πληρώσει χθονί,  
 ἢ καὶ δὺ' ἄνδρε καὶ πόλισμ' ἐπ' ἀσπίδος  
 ἐλὼν λαφύροις δῶμα κοσμήσει πατρός.  
 κόμπαζ' ἐπ' ἄλλῳ, μηδέ μοι φθόνει λέγων. 480

## ΧΟΡΟΣ.

(στροφὴ β')

ἐπεύχομαι δὴ τάδε μέν σε τυχεῖν,  
 ἰὼ πρόμαχ' ἐμῶν  
 δόμων, τοῖσι δὲ δυστυχεῖν.

ὥς δ' ὑπέραυχα βάζουσιν ἐπὶ πτόλει  
 μαινομένα φρενί, τῶς νιν  
 485 Ζεὺς νεμέτωρ ἐπίδοι κοταίνων.

## ΑΓΓΕΛΟΣ.

τέταρτος ἄλλος, γείτονας πύλας ἔχων  
 Ὅγκας Ἀθάνας, ξὺν βοῇ παρίσταται,  
 Ἴππομέδοντος σχῆμα καὶ μέγας τύπος·  
 ἄλῳ δὲ πολλήν, ἀσπίδος κύκλον λέγω,  
 490 ἔφριξα δινήσαντος· οὐκ ἄλλως ἐρῶ.  
 ὁ σηματουργὸς δ' οὗ τις εὐτελὴς ἄρ' ἦν  
 ὅστις τόδ' ἔργον ὥπασεν πρὸς ἀσπίδι,  
 Τυφῶν' ἰέντα πυρπνόον διὰ στόμα  
 λιγνὺν μέλαιναν, αἰόλην πυρὸς κάσιν·  
 495 ὄφρων δὲ πλεκτάναισι περιδρομον κύτος  
 προσηδάφισται κοιλογάστορος κύκλου.  
 αὐτὸς δ' ἐπηλάλαξεν, ἔνθεος δ' Ἄρει  
 βακχᾷ πρὸς ἀλκὴν Θυιάς ὥς φόνον βλέπων.  
 τοιοῦδε φῶτος πείραν εἶ φυλακτέον·  
 500 φόβος γὰρ ἤδη πρὸς πύλαις κομπάζεται.

## ΕΤΕΟΚΛΗΣ.

πρῶτον μὲν Ὅγκα Παλλάς, ἥδ' ἀγχίπτολις  
 πύλαισι γείτων, ἀνδρὸς ἐχθαίρουσ' ὕβριν,  
 εἶρξει νεοσσῶν ὡς δράκοντα δύσχιμον·  
 Ὑπέρβιος δὲ κεδνὸς Οἶνοπος τόκος  
 505 ἀνὴρ κατ' ἀνδρα τοῦτον ἡρέθη, θέλων  
 ἐξιστορήσαι μοῖραν ἐν χρεΐα τύχης,  
 οὗτ' εἶδος οὔτε θυμὸν οὐδ' ὅπλων σχέσω



μωμητός, Ἑρμῆς δ' εὐλόγως συνήγαγεν.  
 ἐχθρὸς γὰρ ἀνὴρ ἀνδρὶ τῷ ξυστήσεται,  
 ξυνοίσετον δὲ πολεμίους ἐπ' ἀσπίδων 510  
 θεούς· ὃ μὲν γὰρ πυρπνύον Τυφῶν' ἔχει,  
 Ὑπερβίῳ δὲ Ζεὺς πατὴρ ἐπ' ἀσπίδος  
 σταδαῖος ἦσται, διὰ χερὸς βέλος φλέγων·  
 κοῦπῳ τις εἶδε Ζῆνά που νικώμενον.  
 τοιαῖδε μέντοι προσφίλεια δαιμόνων· 515  
 πρὸς τῶν κρατούντων δ' ἐσμέν, οἳ δ' ἡσσωμένων,  
 εἰ Ζεὺς γε Τυφῶ καρτερώτερος μάχη·  
 εἰκὸς δὲ πράξειν ἄνδρας ᾧδ' ἀντιστάτας,  
 Ὑπερβίῳ τε πρὸς λόγον τοῦ σήματος  
 σωτὴρ γένοιτ' ἂν Ζεὺς ἐπ' ἀσπίδος κυρῶν. 520

## ΧΟΡΟΣ.

(ἀντιστροφὴ β')

πέποιθα τὸν δὴ Διὸς ἀντίτυπον  
 ἔχοντ' ἄφιλον ἐν  
 σάκει τοῦ χθονίου δέμας  
 δαίμονος, ἐχθρὸν εἴκασμα βροτοῖς τε καὶ  
 δαροβίοισι θεοῖσιν,  
 πρόσθε πυλᾶν κεφαλὰν ἰάψειν. 525

## ΑΓΓΕΛΟΣ.

οὕτως γένοιτο. τὸν δὲ πέμπτον αὖ λέγω,  
 πέμπταισι προσταχθέντα Βορραΐαις πύλαις,  
 τύμβον κατ' αὐτὸν διογενοῦς Ἀμφίονος·  
 ὄμνυσι δ' αἰχμὴν ἣν ἔχει, μᾶλλον θεοῦ  
 σέβειν πεποιθὸς ὀμμάτων θ' ὑπέρτερον, 530  
 ἣ μὴν λαπάξειν ἄστυ Καδμείων βία



Διός· τόδ' αὐδ'α μητρὸς ἐξ ὀρεσκόου  
 βλάστημα καλλίπρωρον, ἀνδρόπαις ἀνὴρ.  
 στείχει δ' ἴουλος ἄρτι διὰ παρηίδων,  
 535 ὥρας φνούσης, ταρφὺς ἀντέλλουσα θρίξ.  
 ὃ δ' ὠμόν, οὔτι παρθένων ἐπώνυμον  
 φρόνημα, γοργὸν δ' ὅμμ' ἔχων, προσίσταται.  
 οὐ μὴν ἀκόμπαστός γ' ἐφίσταται πύλαις·  
 τὸ γὰρ πόλεως ὄνειδος ἐν χαλκηλάτῳ  
 540 σάκει, κυκλωτῶ σώματος προβλήματι,  
 Σφίγγ' ὠμόσιτον προσμεμηχανημένην  
 γόμφοις ἐνώμα, λαμπρὸν ἔκκρουστον δέμας,  
 φέρει δ' ὑφ' αὐτῇ φῶτα, Καδμείων ἕνα,  
 ὥς πλείστ' ἐπ' ἀνδρὶ τῷδ' ἰάπτεσθαι βέλη.  
 545 ἔλθων δ' ἔοικεν οὐ καπηλεύσειν μάχην,  
 μακρὰς κελεύθου δ' οὐ καταισχυνεῖ πόροι,  
 Παρθενοπαῖος Ἀρκάς· ὃ δὲ τοιόσδ' ἀνὴρ,  
 μέτοικος, Ἄργει δ' ἐκτίνων καλὰς τροφάς,  
 πύργοις ἀπειλεῖ τοῖσδ' ἅ μὴ κραῖνοι θεός.

## ΕΤΕΟΚΛΗΣ.

550 εἰ γὰρ τύχοιεν ὧν φρονοῦσι πρὸς θεῶν,  
 ἦ τὰν πανώλεις παγκάκως τ' ὀλοίατο  
 αὐτοῖς ἐκείνοις ἀνοσίοις κομπάσμασιν.  
 ἔστιν δὲ καὶ τῷδ', ὃν λέγεις τὸν Ἀρκάδα,  
 ἀνὴρ ἄκομπος, χεῖρ δ' ὀρᾷ τὸ δράσιμον,  
 555 Ἄκτωρ, ἀδελφός τοῦ πάρος λελεγμένου·  
 ὃς οὐκ ἐάσει γλῶσσαν ἐργμάτων ἄτερ  
 ἔσω πυλῶν ρέουσιν ἀλδαίνειν κακά,  
 οὐδ' εἰσαμεῖψαι τείχος ἐχθίστου δάκους

εἰκὼ φέροντα πολεμίας ἐπ' ἀσπίδος·  
 ἔξω δ' ἐκείνῃ τῷ φέροντι μέμψεται,  
 πυκνοῦ κροτησμοῦ τυγχάνουσ' ὑπὸ πτόλιν.  
 θεῶν θελόντων τὰν ἀληθεύσαιμ' ἐγώ.

560

ΧΟΡΟΣ.

(στροφή γ')

ἰκνεῖται λόγος διὰ στηθέων,  
 τριχὸς δ' ὀρθίας πλόκαμος ἴσταται  
 μεγάλα μεγαληγόρων κλυούσας  
 ἀνοσίων ἀνδρῶν. εἴθε γὰρ  
 θεοὶ τούσδ' ὀλέσειαν ἐν γᾶ.

565

ΑΓΓΕΛΟΣ.

ἔκτον λέγοιμ' ἂν ἄνδρα σωφρονέστατον  
 ἀλκὴν τ' ἄριστον, μάντιν, Ἀμφιάρεω βίαν.  
 Ὅμολώϊσω δὲ πρὸς πύλαις τεταγμένος  
 κακοῖσι βάζει πολλὰ Τυδέως βίαν,  
 τὸν ἀνδροφόντην, τὸν πόλεως ταρακτορα,  
 μέγιστον Ἄργει τῶν κακῶν διδάσκαλον,  
 Ἐρινύος κλητῆρα, πρόσπολον φόνου,  
 κακῶν τ' Ἀδράστῳ τῶνδε βουλευτήριον·  
 καὶ τὸν σὸν αὔθις προσθροῶν ὁμόσπορον,  
 ἐξυπτιάζων ὄμμα, Πολυνείκους βίαν,  
 δῖς τ' ἐν τελευτῇ τοῦνομ' ἐνδατούμενος  
 καλεῖ· λέγει δὲ τοῦτ' ἔπος διὰ στόμα·  
 Ἡ τοῖον ἔργον καὶ θεοῖσι προσφιλές,  
 καλὸν τ' ἀκοῦσαι καὶ λέγειν μεθυστέροις,  
 πόλιν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς

570

575

580

πορθεῖν, στράτευμ' ἐπακτὸν ἐμβεβληκότα;  
 μητρόσ τε πληγὴν τίς κατασβέσει δίκη;  
 585 πατρίς τε γαῖα σῆς ὑπὸ σπουδῆς δορὶ  
 ἀλοῦσα πῶς σοι ξύμμαχος γενήσεται;  
 ἔγωγε μὲν δὴ τήνδε πιανῶ κόνιν,  
 μάντις κεκευθὼς πολεμίας ὑπὸ χθονός·  
 μαχώμεθ', οὐκ ἄτιμον ἐλπίζω μόρον.  
 590 τοιαῦθ' ὁ μάντις ἀσπίδ' εὐκυκλον νέμων  
 πάγχαλκον ἠῦδα· σῆμα δ' οὐκ ἐπῆν κύκλω.  
 οὐ γὰρ δοκεῖν ἄριστος, ἀλλ' εἶναι θέλει,  
 βαθεῖαν ἄλοκα διὰ φρενὸς καρπούμενος,  
 ἐξ ἧς τὰ κεδνὰ βλαστάνει βουλευματα.  
 595 τούτῳ σοφούς τε καγαθοὺς ἀντηρέτας  
 πέμπειν ἐπαινῶ· δεινὸς ὃς θεοὺς σέβει.

## ΕΤΕΟΚΛΗΣ.

φεῦ τοῦ ξυναλλάσσοντος ὄρνιθος βροτοῖς  
 δίκαιον ἄνδρα τοῖσι δυσσεβεστάτοις.  
 ἐν παντὶ πράγει δ' ἔσθ' ὁμιλίας κακῆς  
 600 κάκιον οὐδέν, καρπὸς οὐ κομιστέος·  
 ἄτης ἄρουρα θάνατον ἐκκαρπίζεται.  
 ἧ γὰρ ξυνεισβὰς πλοῖον εὐσεβῆς ἀνὴρ  
 ναύταισι θερμοῖς ἐν πανουργία τινὶ  
 ὄλωλεν ἀνδρῶν σὺν θεοπτύστῳ γένει,  
 605 ἧ ξὺν πολίταις ἀνδράσιν δίκαιος ὦν  
 ἐχθροξένοισ τε καὶ θεῶν ἀμνήμοσιν,  
 ταῦτοῦ κυρήσας ἐνδίκως ἀγρεύματος,  
 πληγεῖς θεοῦ μάστιγι παγκοίνῳ ὀδάμῃ.  
 οὕτως δ' ὁ μάντις, υἱὸν Οἰκλέους λέγω,

σώφρων δίκαιος ἀγαθὸς εὐσεβὴς ἀνὴρ, 610  
 μέγας προφήτης, ἀνοσίοισι συμμιγείς  
 θρασυστόμοισιν ἀνδράσιν βία φρενῶν,  
 τείνουσι πομπήν τὴν μακρὰν πάλιν μολεῖν  
 Διὸς θέλοντος συγκαθελκυσθήσεται.  
 δοκῶ μὲν οὖν σφε μὴδὲ προσβαλεῖν πύλαις, 615  
 οὐχ ὥς ἄθυμον οὐδὲ λήματος κάκη,  
 ἀλλ' οἶδεν ὥς σφε χρὴ τελευτῆσαι μάχῃ,  
 εἰ καρπὸς ἔσται θεσφάτοισι Λοξίου·  
 φιλεῖ δὲ σιγᾶν ἢ λέγειν τὰ καίρια.  
 ὅμως δ' ἐπ' αὐτῷ φῶτα, Λασθένους βίαν, 620  
 ἐχθρόξενον πυλωρὸν ἀντιτάξομεν·  
 γέροντα τὸν νοῦν, σάρκα δ' ἡβῶσαν φύει,  
 ποδῶκες ὄμμα, χεῖρα δ' οὐ βραδύνεται  
 παρ' ἀσπίδος γυμνωθὲν ἀρπάσαι δόρυ.  
 θεοῦ δὲ δῶρόν ἐστιν εὐτυχεῖν βροτούς. 625

## ΧΟΡΟΣ.

(ἀντιστροφὴ γ')

κλύοντες θεοὶ δικαίας λιτὰς  
 ἡμετέρας τελείθ', ὡς πόλις εὐτυχῇ,  
 δορίπονα κάκ' ἐκτρέποντες γᾶς πρὸς  
 ἐπιμόλους· πύργων δ' ἔκτοθεν  
 βαλὼν Ζεὺς σφε κάνοι κεραυνῷ. 630

## ΑΓΓΕΛΟΣ.

τὸν ἔβδομον δὴ τὸν πρὸς ἐβδόμαις πύλαις  
 λέξω, τὸν αὐτοῦ σοῦ κασίγνητον, πόλει  
 οἷας γ' ἀρᾶται καὶ κατεύχεται τύχας·

πύργοις ἐπεμβὰς κἀπικηρυχθεὶς χθονί,  
 635 ἀλώσιμον παιᾶν' ἐπέξιακχάσας,  
 σοὶ ξυμφέρεσθαι καὶ κτανὼν θανεῖν πέλας,  
 ἢ ζῶντ' ἀτιμαστήρα τὼς ἀνδρηλάτην  
 φυγῇ τὸν αὐτὸν τόνδε τίσασθαι τρόπον.  
 τοιαῦτ' αὐτεῖ καὶ θεοὺς γενεθλίους  
 640 καλεῖ πατρώας γῆς ἐποπτήρας λιτῶν  
 τῶν ὧν γενέσθαι πάγχυ Πολυνείκους βία.  
 ἔχει δὲ καινοπηγὲς εὐθετον σάκος  
 διπλοῦν τε σῆμα προσμεμηχανημένον.  
 χρυσήλατον γὰρ ἄνδρα τευχηστήν ἰδεῖν  
 645 ἄγει γυνή τις σωφρόνως ἡγουμένη.  
 Δίκη δ' ἄρ' εἶναί φησιν, ὥς τὰ γράμματα  
 λέγει. Κατάξω δ' ἄνδρα τόνδε, καὶ πόλιν  
 ἔξει πατρώων δωμάτων τ' ἐπιστροφάς.  
 τοιαῦτ' ἐκείνων ἵστί γάξευρήματα.  
 650 σὺ δ' αὐτὸς ἤδη γνῶθι τίνα πέμπειν δοκεῖ.  
 ὥς οὔ ποτ' ἀνδρὶ τῷδε κηρυκευμάτων  
 μέμψει, σὺ δ' αὐτὸς γνῶθι ναυκληρεῖν πόλιν.

## ΕΤΕΟΚΛΗΣ.

ὦ θεομανές τε καὶ θεῶν μέγα στύγος,  
 ὦ πανδάκρυτον ἄμὸν Οἰδίπου γένος·  
 655 ὦ μοι, πατὴρ δὴ νῦν ἀραὶ τελεσφόροι.  
 ἀλλ' οὔτε κλάειν οὔτ' ὀδύρεσθαι πρέπει,  
 μὴ καὶ τεκνωθῇ δυσφορώτερος γόος.  
 ἐπωνύμῳ δὲ κάρτα, Πολυνείκη λέγω,  
 τάχ' εἰσόμεσθα τοῦπίσημ' ὅποι τελεί,  
 660 εἴ νιν κατὰξει χρυσότευκτα γράμματα

ἐπ' ἀσπίδος φλύοντα σὺν φοίτῳ φρενῶν.  
 εἰ δ' ἡ Διὸς παῖς παρθένος Δίκη παρῆν  
 ἔργοις ἐκείνου καὶ φρεσὶν, τάχ' ἂν τόδ' ἦν·  
 ἀλλ' οὔτε νιν φυγόντα μητρόθεν σκότον,  
 οὔτ' ἐν τροφαῖσιν, οὔτ' ἐφηβήσαντά πω, 665  
 οὔτ' ἐν γενείου ξυλλογῇ τριχώματος,  
 Δίκη προσεῖδε καὶ κατηξιώσατο·  
 οὔδ' ἐν πατρώας μῆν χθονὸς κακουχία  
 οἶμαί νιν αὐτῷ νῦν παραστατεῖν πέλας.  
 ἦ δῆτ' ἂν εἷη πανδίκως ψευδώνυμος 670  
 Δίκη, ξυνοῦσα φωτὶ παντόλμῳ φρένας.  
 τούτοις πεποιθὼς εἶμι καὶ ξυστήσομαι  
 αὐτός· τίς ἄλλος μᾶλλον ἐνδικώτερος;  
 ἄρχοντί τ' ἄρχων καὶ κασιγνήτῳ κάσις,  
 ἐχθρὸς σὺν ἐχθρῷ στήσομαι. φέρ' ὥς τάχος 675  
 κνημῖδας, αἰχμήν, καὶ πετρῶν προβλήματα.

## ΧΟΡΟΣ.

μή, φίλτατ' ἀνδρῶν, Οἰδίπου τέκος, γένη  
 ὀργὴν ὁμοῖος τῷ κάκιστ' αὐδωμένῳ·  
 ἀλλ' ἄνδρας Ἀργείοισι Καδμείους ἄλις  
 ἐς χεῖρας ἐλθεῖν· αἶμα γὰρ καθάρσιον. 680  
 ἀνδροῖν δ' ὁμαίμοιν θάνατος ᾧδ' αὐτοκτόνος,  
 οὐκ ἔστι γῆρας τοῦδε τοῦ μιάσματος.

## ΕΤΕΟΚΛΗΣ.

εἴπερ κακὸν φέροι τις αἰσχύνῃς ἄτερ,  
 ἔστω· μόνον γὰρ κέρδος ἐν τεθνηκόσιν·  
 κακῶν δὲ κασχυρῶν οὔτιν' εὐκλείαν ἐρεῖς. 685



ΧΟΡΟΣ.

(στροφὴ δ')

τί μέμονας, τέκνον; μήτι σε θυμοπλη-  
θῆς δορίμαργος ἄτα φερέτω· κακοῦ δ'  
ἔκβαλ' ἔρωτος ἀρχάν.

ΕΤΕΟΚΛΗΣ.

ἔπει τὸ πρᾶγμα κάρτ' ἐπισπέρχει θεός,  
690 ἵτω κατ' οὖρον κῦμα Κωκυτοῦ λαχόν  
Φοίβῳ στυγηθὲν πᾶν τὸ Λαΐου γένος.

ΧΟΡΟΣ.

(ἀντιστροφὴ δ')

ὦμοδακῆς σ' ἄγαν ἵμερος ἐξοτρύ-  
νει πικρόκαρπον ἀνδροκτασίαν τελεῖν  
αἵματος οὐ θεμιστοῦ.

ΕΤΕΟΚΛΗΣ.

695 φίλου γὰρ ἐχθρά μοι πατρὸς μέλαιν' ἀρὰ  
ξηροῖς ἀκλαύστοις ὄμμασιν προσιζάνει,  
λέγουσα κέρδος πρότερον ὑστέρου μόρου.

ΧΟΡΟΣ.

(στροφὴ ε')

ἀλλὰ σὺ μὴ 'ποτρύνου· κακὸς οὐ κεκλή-  
σει βίον εἴ κυρήσας· μελάναιγίς ἔξ-  
700 εἰσι δόμων Ἑρινύς, ὅταν ἐκ χερῶν  
θεοὶ θυσίαν δέχωνται.

ΕΤΕΟΚΛΗΣ.

θεοῖς μὲν ἤδη πως παρημελήμεθα,

χάρις δ' ἀφ' ἡμῶν ὀλομένων θαυμάζεται·  
τί οὖν ἔτ' ἂν σαίνοιμεν ὀλέθριον μόρον;

ΧΟΡΟΣ.

(ἀντιστροφή ε')

νῦν ὅτε σοι παρέστακεν· ἐπεὶ δαίμων  
λήματος ἐν τροπαίᾳ χρονία μεταλ-  
λακτὸς ἴσως ἂν ἔλθοι θελεμωτέρῳ  
πνεύματι· νῦν δ' ἔτι ζεῖ.

705

ΕΤΕΟΚΛΗΣ.

ἐξέξεσεν γὰρ Οἰδίπου κατεύγματα·  
ἄγαν δ' ἀληθεῖς ἐνυπνίων φαντασμάτων  
ὄψεις, πατρώων χρημάτων दाτήριαι.

710

ΧΟΡΟΣ.

πείθου γυναιξί, καίπερ οὐ στέργων ὅμως.

ΕΤΕΟΚΛΗΣ.

λέγοιτ' ἂν ὦν ἄνη τις. οὐδὲ χρὴ μακράν.

ΧΟΡΟΣ.

μὴ ἴλθῃς ὁδοὺς σὺ τάσδ' ἐφ' ἐβδόμαις πύλαις.

ΕΤΕΟΚΛΗΣ.

τεθηγμένον τοί μ' οὐκ ἀπαμβλυνεῖς λόγῳ.

715

ΧΟΡΟΣ.

νίκην γε μέντοι καὶ κακὴν τιμᾶ θεός.

ΕΤΕΟΚΛΗΣ.

οὐκ ἄνδρ' ὀπλίτην τοῦτο χρὴ στέργειν ἔπος.

ΧΟΡΟΣ.

ἀλλ' αὐτάδελφον αἶμα δρέψασθαι θέλεις ;

ΕΤΕΟΚΛΗΣ.

θεῶν διδόντων οὐκ ἂν ἐκφύγοι κακά.

ΧΟΡΟΣ.

(στροφή α')

720 Πέφρικα τὰν ὠλεσίοικον  
θεόν, οὐ θεοῖς ὁμοίαν,  
παναληθῇ, κακόμαντιν,  
πατρὸς εὐκταίαν Ἑρινὺν  
τελέσαι τὰς περιθύμους  
725 κατάρας Οἰδιπόδα βλαψίφρονος ·  
παιδολέτωρ δ' ἔρις ἅδ' ὀτρύνει.

(ἀντιστροφή α')

ξένος δὲ κλήρους ἐπινωμᾷ  
Χάλυβος Σκυθῶν ἄποικος,  
κτεάνων χρηματοδαίτας  
730 πικρός, ὠμόφρων σίδαρος,  
χθόνα ναίειν διαπήλας,  
ὅποσαν καὶ φθιμένοισιν κατέχειν,  
τῶν μεγάλων πεδίων ἀμοίρους.

(στροφή β')

ἔπειδ' αὐτοκτόνως  
735 αὐτοδαίκτοι θάνωσιν,

καὶ γαῖα κόνις πῖη  
 μελαμπαγὲς αἶμα φοίνιον,  
 τίς ἂν καθαρμοὺς πόροι, τίς ἂν σφε λούσειεν; ὦ  
 πόνοι δόμων νέοι παλαιοῖσι συμμιγείς κακοῖς. 740

(ἀντιστροφή β')

παλαιγενῇ γὰρ λέγω  
 παρβασίαν ὠκύποινον·  
 αἰῶνα δ' ἐς τρίτον μένει·  
 Ἀπόλλωνος εὖτε Λαῖος 745  
 βία — τρὶς εἰπόντος ἐν μεσομφάλοις Πυθικοῖς  
 χρηστηρίοις θνάσκοντα γέννας ἄτερ σώζειν πόλιν —

(στροφή γ')

κρατηθεῖς ἐκ φίλων ἀβουλιᾶν 750  
 ἐγείνατο μὲν μόρον αὐτῷ,  
 πατροκτόνον Οἰδιπόδαν, ὅστε ματρὸς ἀγνὰν  
 σπείρας ἄρουραν, ἔν' ἐτράφη,  
 ῥίζαν αἱματόεσσαν 755  
 ἔτλα· παράνοια συνᾶγε νυμφίους φρενώλεις.

(ἀντιστροφή γ')

κακῶν δ' ὥσπερ θάλασσα κῦμ' ἄγει,  
 τὸ μὲν πίτνον, ἄλλο δ' αἰείρει  
 τρίχαλον, ὃ καὶ περὶ πρύμναν πόλεως καχλάζει. 760  
 μεταξὺ δ' ἀλκὰ δι' ὀλίγου  
 τείνει πύργος ἐν εὐρεί.  
 δέδοικα δὲ σὺν βασιλεῦσι μὴ πόλις δαμασθῇ. 765

(στροφή δ')

τέλειαι γὰρ παλαιφάτων ἀρᾶν  
 βαρεῖαι καταλλαγαί·  
 τὰ δ' ὅλοα πενομένους παρέρχεται,  
 πρόπρυμνα δ' ἐκβολὰν φέρει  
 770 ἀνδρῶν ἀλφηστᾶν ὄλβος ἄγαν παχυνθείς.

(ἀντιστροφή δ')

τίν' ἀνδρῶν γὰρ τοσόνδ' ἐθαύμασαν  
 ὀθνεῖοι, ξυνέστιοι,  
 πόλεος ὁ πολύβατός τ' ἀγῶν βροτῶν,  
 775 ὅσον τότ' Οἰδίπουν τίον,  
 τὰν ἀρπαξάνδραν κῆρ' ἀφελόντα χώρας;

(στροφή ε')

ἐπεὶ δ' ἀρτίφρων ἐγένετο μέλεος ἀθλίων γάμων,  
 780 ἐπ' ἄλγαι δυσφορῶν  
 μαινομένα κραδία δίδυμα κάκ' ἐτέλεσεν·  
 πατροφόνῳ χερὶ τῶν  
 κρεισσοτέκνων ὀμμάτων ἐπλάγχθη.

(ἀντιστροφή ε')

785 τέκνοισιν δ' ἀρὰς ἐφῆκεν ἐπικότους τροφᾶς, αἰαῖ,  
 πικρογλώσσους ἀράς,  
 καί σφε σιδαρονόμῳ διὰ χερὶ ποτε λαχεῖν  
 790 κτήματα· νῦν δὲ τρέω  
 μὴ τελέσῃ καμψίπους Ἑρινύς.

## ΑΓΓΕΛΟΣ.

Θαρσεῖτε, παῖδες μητέρων τεθραμμέναι.  
 πόλις πέφευγεν ἥδε δούλιον ζυγόν·  
 πέπτωκεν ἀνδρῶν ὀβρίμων κομπάσματα,  
 πόλις δ' ἐν εὐδία τε καὶ κλυδωνίου 795  
 πολλοῖσι πληγαῖς ἄντλον οὐκ ἔδέξατο.  
 στέγει δὲ πύργος, καὶ πύλας φερεγγύοις  
 ἐφαρξάμεσθα μονομάχοισι προστάταις.  
 καλῶς ἔχει τὰ πλεῖστ' ἐν ἑξ πυλώμασιν·  
 τὰς δ' ἐβδόμας ὁ σεμνὸς ἐβδομαγέτης 800  
 ἄναξ Ἀπόλλων εἶλετ', Οἰδίπου γένει  
 κραίνων παλαιὰς Λαΐου δυσβουλίας.

## ΧΟΡΟΣ.

τί δ' ἐστὶ πρᾶγμα νεόκοτον πόλει πλέον;

## ΑΓΓΕΛΟΣ.

ἄνδρες τεθνᾶσιν ἐκ χερῶν αὐτοκτόνων. 805

## ΧΟΡΟΣ.

τίνες; τί δ' εἶπας; παραφρονῶ φόβῳ λόγου.

## ΑΓΓΕΛΟΣ.

φρονοῦσα νῦν ἄκουσον· Οἰδίπου τόκῳ

## ΧΟΡΟΣ.

ἐκείθι κείσθον; βαρέα δ' οὖν ὅμως φράσον. 810

## ΑΓΓΕΛΟΣ.

οὐδ' ἀμφιλέκτως μὴν κατεσποδημένοι. 809



## ΧΟΡΟΣ.

οὕτως ἀδελφαῖς χερσὶν ἡναίροντ' ἄγαν ;

## ΑΓΓΕΛΟΣ.

οὕτως ὁ δαίμων κοινὸς ἦν ἀμφοῖν ἄμα.  
 αὐτὸς δ' ἀναλοῖ δῆτα δύσποτμον γένος.  
 τοιαῦτα χαίρειν καὶ δακρύεσθαι πάρα ·  
 815 πόλιν μὲν εὖ πράσσουσας, οἱ δ' ἐπιστάται,  
 δισσῶ στρατηγῶ, διέλαχον σφυρηλάτῳ  
 Σκύθῃ σιδήρῳ κτημάτων παμπησίαν.  
 ἔξουσιν δ' ἣν λάβωσιν ἐν ταφῇ χθόνα,  
 πατρὸς κατ' εὐχὰς δυσπότμους φορούμενοι.  
 820 πόλις σέσωσται· βασιλείου δ' ὁμοσπόρου  
 πέπωκεν αἶμα γαῖ' ὑπ' ἀλλήλων φόνῳ.

## ΧΟΡΟΣ.

ὦ μεγάλε Ζεῦ καὶ πολιοῦχοι  
 δαίμονες, οἳ δὴ Κάδμου πύργους  
 τούσδε ῥύεσθε,  
 825 πότερον χαίρω κάπολολύξῳ  
 πόλεως ἀσινεῖ σωτῆρι,  
 ἢ τοὺς μογεροὺς καὶ δυσδαίμονας  
 ἀτέκνους· κλαύσω πολεμάρχους ;  
 οἳ δῆτ' ὀρθῶς κατ' ἐπωνυμίαν  
 830 καὶ πολυνεικεῖς  
 ὦλοντ' ἀσεβεῖ διανοία.

(στροφή α')

ὦ μέλαινα καὶ τελεία γένεος Οἰδίου τ' ἀρά,  
 κακὸν με καρδίαν τι περιπίτνει κρύος.  
 ἔτευξα τύμβῳ μέλος Θυιάς, αἵματοσταγείς 835  
 νεκροὺς κλύουσα δυσμόρως θανόντας· ἦ δύσορνος  
 ἄδε ξυναυλία δορός.

(ἀντιστροφή α')

ἔξέπραξεν οὐδ' ἀπείπε πατρόθεν εὐκταία φάτις· 840  
 βουλαὶ δ' ἄπιστοι Λαΐου διήρκεσαν.  
 μέριμνα δ' ἀμφὶ πτόλιν· θέσφατ' οὐκ ἀμβλύνεται.  
 ἰὼ πολύστονοι, τόδ' εἰργάσασθ' ἄπιστον· ἦλθε  
 δ' αἰακτὰ πῆματ' οὐ λόγῳ. 845

(στροφή β')

τάδ' αὐτόδηλα, προὔπτος ἀγγέλου λόγος·  
 διπλαῖ μέριμναι, διδυμάνορα δίμοιρα  
 κάκ' αὐτοφόνα, τέλεια τάδε πάθη. τί φῶ; 850  
 τί δ' ἄλλο γ' ἢ πόνοι πόνων ἐφέστιοι;  
 ἀλλὰ γόων, ὦ φίλαι, κατ' οὔρου

(ἀντιστροφή β')

ἐρέσσειτ' ἀμφὶ κρατὶ πόμπιμον χερσίν 855  
 πίτυλον, ὃς αἰὲν δι' Ἀχέροντ' ἀμείβεται  
 τὰν ἄστολον μελάγκροκον θεωρίδα,  
 τὰν ἀστιβῇ Ἀπόλλωνι, τὰν ἀνάλιον,  
 πάνδοκον εἰς ἀφανῇ τε χέρσον. 860

---

Ἀλλὰ γὰρ ἤκουσ' αἶδ' ἐπὶ πρᾶγος  
 πικρὸν Ἀντιγόνη τ' ἠδ' Ἰσμήνη,

θρῆνον ἀδελφοῖν· οὐκ ἀμφιβόλως  
οἶμαί σφ' ἐρατῶν ἐκ βαθυκόλπων  
865 στηθέων ἥσειν ἄλγος ἐπάξιον.  
ἡμᾶς δὲ δίκη πρότερον φήμης  
τὸν δυσκέλαδόν θ' ὕμνον Ἑρινύος  
ἱαχεῖν Ἀίδα τ'  
ἐχθρὸν παιᾶν' ἐπιμέλπειν.

ἰώ,

870 δυσσαδελφόταται πασῶν ὀπόσαι  
στρόφον ἐσθῆσιν περιβάλλονται,  
κλάω, στένομαι, καὶ δόλος οὐδεὶς  
μὴ 'κ φρενὸς ὀρθῶς με λιγαίνειν.

(στροφή α')

ANTIGONH.

Ἰὼ ἰὼ δύσφρονες,  
875 φίλων ἄπιστοι καὶ κακῶν ἀτρύμονες,  
δόμους ἐλόντες πατρώους μέλει σὺν αἰχμᾷ.

ΧΟΡΟΣ.

μέλει δῆθ' οἱ μελέους θανάτους  
ἠὔροντο δόμων ἐπὶ λύμῃ.

(ἀντιστροφή α')

ΙΣΜΗΝΗ.

880 ἰὼ ἰὼ δωμάτων  
ἐρειψίτοιχοι καὶ πικρὰς μοναρχίας  
885 ἰδόντες, ἥδη διήλλαχθε σὺν σιδάρῳ.

ΧΟΡΟΣ.

κάρτα δ' ἀληθῇ πατρὸς Οἰδιπόδα  
πότνι' Ἑρινὺς ἐπέκρανεν.

(στροφὴ β')

ΑΝΤΙΓΟΝΗ.

δι' εὐωνύμων τετυμμένοι,  
 τετυμμένοι δῆθ', ὁμοσπλάγχχνων  
 τε πλευρωμάτων

896

. . . . .  
 αἰαῖ δαιμόνιοι,  
 αἰαῖ δ' ἀντιφόνων δὴ θανάτων ἀραί.

ΧΟΡΟΣ.

διανταίαν δόμοισι σώμασίν τ'  
 ἐννέπεις πεπλαγμένους,  
 ἀναυδάτῳ μένει  
 ἀραίῳ τ' ἐκ πατρὸς σὺν διχόφρονι πότμῳ.

895

(ἀντιστροφὴ β')

ΙΣΜΗΝΗ.

διήκει δὲ καὶ πόλιν στόνος,  
 στένουσι πύργοι, στένει πέδον  
 φίλανδρον· μενεῖ  
 κτέανά τ' ἐπιγόνους,  
 δι' ὧν αἰνομόροις,  
 δι' ὧν νείκος ἔβα καὶ θανάτου τέλος.

900

905

ΧΟΡΟΣ.

ἐμοιράσαντο δ' ὀξυκάρδιοι  
 κτήμαθ', ὥστ' ἴσον λαχεῖν.  
 διαλλακτῆρι δ' οὖν  
 ἀμεμφεία φίλοις, οὐδ' ἐπίχαρις Ἄρης.

910

(στροφή γ')

ΑΝΤΙΓΟΝΗ.

σιδαρόπλακτοι μὲν ᾧδ' ἔχουσιν,  
 σιδαρόπλακτοι δὲ τοὺς μένουσιν —  
 τάχ' ἂν τις εἴποι, τίνας ; —  
 τάφων πατρώων λαχαί.

ΧΟΡΟΣ.

915 μάλ' ἀχάεσσ' ἰὰ τοὺς προπέμπει,  
 δαϊκτῆρ γόος αὐτόστονος, αὐτοπήμων,  
 δαιόφρων, οὐ φιλογαθής, ἐτύμως  
 920 δακρυχέων ἐκ φρενός, ἃ κλαιομένας μου μινύθει  
 τοῖνδε δυοῖν ἀνάκτω.

(ἀντιστροφή γ')

ΙΣΜΗΝΗ.

πάρεστιν εἰπεῖν ἐπ' ἀθλίοισιν  
 ὥς ἐρξάτην πολλὰ μὲν πολίτας,  
 925 ξένων δὲ πάντων στίχας  
 πολυφθόρους ἐν δαΐ.

ΧΟΡΟΣ.

δυσαιών σφ' ἃ τεκοῦσα πρὸ πασᾶν  
 γυναικῶν ὀπόσαι τεκνογόνοι κέκληνται.  
 930 παῖδα τὸν αὐτᾶς πόσιν αὐτᾶ θεμένα  
 τούσδ' ἔτεχ', οἳ δ' ᾧδ' ἐτελεύτασαν ὑπ' ἀλλαλοφό-  
 νοις χερσὶν ὁμοσπόροισιν.

(στροφή δ')

ΑΝΤΙΓΟΝΗ.

ὁμόςποροι δῆτα καὶ πανώλεθροι,  
 διατομαῖς ἀφίλοις, ἔριδι μαινομένα,  
 νείκεος ἐν τελευτᾷ. 935

ΧΟΡΟΣ.

πέπνυται δ' ἔχθος, ἐν δὲ γαίᾳ  
 ζῶα φονορύτῳ  
 μέμικται· κάρτα δ' εἶσ' ὄμαιμοι. 940  
 πικρὸς λυτῆρ νεικέων  
 ὁ πόντιος ξεῖνος ἐκ πυρὸς συθεῖς  
 θηκτὸς σίδαρος· πικρὸς δὲ χρημάτων  
 κακὸς दाτητὰς Ἄρης, 945  
 ἀρὰν πατρώαν τιθεῖς ἀλαθῇ.

(ἀντιστροφή δ')

ΙΣΜΗΝΗ.

ἔχουσι μοῖραν λαχόντες, ὦ μέλαιοι,  
 διοδότων ἀχέων· ὑπὸ δὲ σώματι γᾶς  
 πλοῦτος ἄβυσσος ἔσται. 950

ΧΟΡΟΣ.

ἰὼ πολλοῖς ἐπανθίσαντες  
 πόνοισι γενεάν·  
 τελευταῖαι δ' ἐπηλάλαξαν  
 Ἄραι τὸν ὄξυν νόμον,  
 τετραμμένου παντρόπῳ φυγᾷ γένους. 955  
 ἔστακε δ' Ἄτας τροπαῖον ἐν πύλαις,



ἐν αἷς ἐθείνοντο, καὶ  
 960 δυοῖν κρατήσας ἔληξε δαίμων.

---

(προφδός)

ΑΝ. Παισθεὶς ἔπαισας. ΙΣ. σὺ δ' ἔθανες κατα  
 κτανών.

ΑΝ. δορὶ δ' ἔκανες. ΙΣ. δορὶ δ' ἔθανες.

ΑΝ. μελεόπονος. ΙΣ. μελεοπαθής.

ΑΝ. ἔτω γόος. ΙΣ. ἔτω δάκρυ.

965 ΑΝ. ΙΣ. πρόκεισαι κατακτάς.

(στροφή)

ΑΝ. ἐή. ΙΣ. ἐή.

ΑΝ. μαίνεται γόοισι φρήν.

ΙΣ. ἐντὸς δὲ καρδία στένει.

ΑΝ. ἰὼ ἰὼ πάνδυρτε σύ.

ΙΣ. σὺ δ' αὖτε καὶ πανάθλιε.

970 ΑΝ. πρὸς φίλου ἔφθισο.

ΙΣ. καὶ φίλον ἔκτανες.

ΑΝ. διπλᾶ λέγειν.

ΙΣ. διπλᾶ δ' ὀρᾶν.

ΑΝ. ἀχέων τοίων τάδ' ἐγγύθεν.

ΙΣ. αἶδ' ἀδελφαὶ ἀδελφεῶν.

975 ΑΝ. ΙΣ. ἰὼ Μοῖρα βαρυνδότεира μογερά,

πότνια τ' Οἰδίπου σκιά,

μέλαιν' Ἑρινύς, ἥ μεγασθενής τις εἶ.

(ἀντιστροφή)

ΙΣ. ἐή. ΑΝ. ἐή.

ΙΣ. δυσθέατα πῆματα

- ΑΝ. ἐδείξατ' ἐκ φυγᾶς ἐμοί.  
 ΙΣ. οὐδ' ἵκεθ' ὥς κατέκτανεν. 980  
 ΑΝ. σωθεὶς δὲ πνεῦμ' ἀπώλεσεν.  
 ΙΣ. ὤλεσε δῆτ' ἄπο.  
 ΑΝ. τόνδε δ' ἐνόσφισεν.  
 ΙΣ. τάλαν γένος.  
 ΑΝ. τάλαν πάθος.  
 ΙΣ. δύστανά κηδέ' ὁμώνυμα.  
 ΑΝ. λυγρὰ διπάλτων πημάτων.  
 ΙΣ. ΑΝ. ἰὼ Μοῖρα βαρυδότειρα μογερά,  
 πότνιά τ' Οἰδίπου σκιά,  
 μέλαιν' Ἑρινύς, ἥ μεγασθενῆς τις εἶ.  
 (ἐπὶ φῶδος)  
 ΑΝ. σύ τοί νιν οἶσθα διαπερῶν. 990  
 ΙΣ. σὺ δ' οὐδὲν ὕστερος μαθών.  
 ΑΝ. ἐπεὶ κατῆλθες ἐς πόλιν.  
 ΙΣ. δορός γε τῷδ' ἀντηρέτας.  
 ΑΝ. ὁλοὰ λέγειν.  
 ΙΣ. ὁλοὰ δ' ὁρᾶν.  
 ΑΝ. ἰὼ πόνος. 995  
 ΙΣ. ἰὼ κακά.  
 ΑΝ. δώμασι καὶ χθονί.  
 ΙΣ. καὶ τὸ πρόσω γ' ἐμοί.  
 ΑΝ. ἰὼ δυστάνων κακῶν ἄναξ.  
 ΙΣ. ἰὼ πάντων πολυπονώτατε. 1000  
 ΑΝ. ΙΣ. ἰὼ ἰὼ δαιμονῶντες ἐν ἄτῃ.  
 ΑΝ. ποῦ σφε θήσομεν χθονός;  
 ΙΣ. ὅπου τιμιώτατον.  
 ΑΝ. ΙΣ. ἰὼ ἰὼ πῆμα πατρὶ πάρευνον.

## ΚΗΡΤΞ.

- 1005 Δοκοῦντα καὶ δόξαντ' ἀπαγγέλλειν με χρὴ  
 δήμου προβούλοις τῇσδε Καδμείας πόλεως.  
 Ἐτεοκλέα μὲν τόνδ' ἐπ' εὐνοίᾳ χθονὸς  
 θάπτειν ἔδοξε γῆς φίλαις κατασκαφαῖς.  
 στέγων γὰρ ἐχθροὺς θάνατον εἶλετ' ἐν πόλει,  
 1010 ἱερῶν πατρώων δ' ὅσιος ὦν μομφῆς ἄτερ  
 τέθνηκεν οὐπὲρ τοῖς νέοις θνήσκειν καλόν.  
 οὐτῶ μὲν ἀμφὶ τοῦδ' ἐπέσταλται λέγειν.  
 τούτου δ' ἀδελφὸν τόνδε Πολυνείκους νεκρὸν  
 ἔξω βαλεῖν ἄθαπτον, ἀρπαγὴν κυσίν,  
 1015 ὥς ὄντ' ἀναστατῆρα Καδμείων χθονός,  
 εἰ μὴ θεῶν τις ἐμποδὼν ἔστη δορὶ  
 τῷ τοῦδ'. ἄγος δὲ καὶ θανὼν κεκτῆσεται  
 θεῶν πατρώων, οὓς ἀτιμάσας ὁδε  
 στράτευμ' ἐπακτὸν ἐμβαλὼν ἥρει πόλιν.  
 1020 οὐτῶ πετηνῶν τόνδ' ὑπ' οἰωνῶν δοκεῖ  
 ταφέντ' ἀτίμως τοῦπιτίμιον λαβεῖν,  
 καὶ μήθ' ὁμαρτεῖν τυμβοχόα χειρώματα  
 μήτ' ὀξύμολποις προσσέβειν οἰμώγμασιν,  
 ἄτιμον εἶναι δ' ἐκφορᾶς φίλων ὕπο.  
 1025 τοιαῦτ' ἔδοξε τῷδε Καδμείων τέλει.

## ΑΝΤΙΓΟΝΗ.

- ἐγὼ δὲ Καδμείων γε προστάταις λέγω.  
 ἦν μή τις ἄλλος τόνδε συνθάπτειν θέλῃ,  
 ἐγὼ σφε θάψω κἀνὰ κίνδυνον βαλὼ  
 θρηνοῦσ' ἀδελφὸν τὸν ἐμόν, οὐδ' αἰσχύνομαι  
 1030 ἔχουσ' ἄπιστον τήνδ' ἀναρχίαν πόλει.

δεινὸν τὸ κοινὸν σπλάγχνον, οὗ πεφύκαμεν,  
 μητρὸς ταλαίνης καὶ πὸ δυστήνου πατρός.  
 τοιγὰρ θέλουσ' ἄκοντι κοινῶναι κακῶν,  
 ψυχῇ, θανόντι ζῶσα συγγόνῳ φρενί.  
 τούτου δὲ σάρκας οὔτι κοιλογάστορες 1035  
 λύκοι σπάσσονται· μὴ δοκησάτω τινί.  
 τάφον γὰρ αὐτὴ καὶ κατασκαφὰς ἐγώ,  
 γυνή περ οὔσα, τῷδε μηχανήσομαι  
 κόλπῳ φέρουσα βυσσίνου πεπλώματος,  
 καυτὴ καλύψω. μηδέ τῳ δόξῃ πάλιν· 1040  
 θάρσει παρέσται μηχανὴ δραστήριος.

ΚΗΡΤΞ.

αὐδῶ πόλιν σε μὴ βιάζεσθαι τάδε.

ΑΝΤΙΓΟΝΗ.

αὐδῶ σε μὴ περισσὰ κηρύσσειν ἐμοί.

ΚΗΡΤΞ.

τραχύς γε μέντοι δῆμος ἐκφυγῶν κακά.

ΑΝΤΙΓΟΝΗ.

τράχυν', ἄθαπτος δ' οὗτος οὐ γενήσεται. 1045

ΚΗΡΤΞ.

ἀλλ' ὃν πόλις στυγεί, σὺ τιμήσεις τάφῳ;

ΑΝΤΙΓΟΝΗ.

ἤδη τὰ τοῦδ' οὐ διατετίμηται θεοῖς.

ΚΗΡΤΞ.

οὔ, πρίν γε χώραν τήνδε κινδύνῳ βαλεῖν.

ΑΝΤΙΓΟΝΗ.

παθὼν κακῶς κακοῖσιν ἀντημείβετο.

ΚΗΡΤΞ.

1050 ἀλλ' εἰς ἅπαντας ἀνθ' ἐνὸς τόδ' ἔργον ἦν.

ΑΝΤΙΓΟΝΗ.

ἔρις περαίνει μῦθον ὑστάτη θεῶν.

ἐγὼ δὲ θάψω τόνδε· μὴ μακρηγόρει.

ΚΗΡΤΞ.

ἀλλ' αὐτόβουλος ἴσθ', ἀπεννέπω δ' ἐγώ.

ΧΟΡΟΣ.

φεῦ φεῦ.

ὦ μέγαλαυχοι καὶ φθερσιγενεῖς

1055 Κῆρες Ἑρινύες, αἵτ' Οἰδιπόδα

γένος ὠλέσατε πρεμνόθεν οὕτως,

τί πάθω; τί δὲ δρῶ; τί δὲ μήσωμαι;

πῶς τολμήσω μήτε σὲ κλάειν

μήτε προπέμπειν ἐπὶ τύμβῳ;

1060 ἀλλὰ φοβοῦμαι καποτρέπομαι

δεῖμα πολιτῶν.

σύ γε μὴν πολλῶν πενθητήρων

τεύξει· κείνος δ' ὁ τάλας ἄγοος

μονόκλαυτον ἔχων θρῆνον ἀδελφῆς

1065 εἶσιν. τίς ἂν οὖν τὰ πίθοιτο;

ΗΜΙΧΟΡΙΟΝ.

δράτω τι πόλις καὶ μὴ δράτω  
 τοὺς κλάοντας Πολυνείκη.  
 ἡμεῖς γὰρ ἴμεν καὶ συνθάψομεν  
 αἶδε προπομποί.  
 καὶ γὰρ γενεᾷ κοινὸν τόδ' ἄχος,  
 καὶ πόλις ἄλλως  
 ἄλλοτ' ἐπαινεῖ τὰ δίκαια.

1070

ΗΜΙΧΟΡΙΟΝ.

ἡμεῖς δ' ἅμα τῷδ', ὥσπερ τε πόλις  
 καὶ τὸ δίκαιον ξυνεπαινεῖ.  
 μετὰ γὰρ μάκαρας καὶ Διὸς ἰσχὺν  
 ὅδε Καδμείων ἥρυξε πόλιν  
 μὴ ἀνατραπῆναι μηδ' ἀλλοδαπῷ  
 κύματι φωτῶν  
 κατακλυσθῆναι τὰ μάλιστα.

1075



## NOTES.

---

### PERSONS OF THE PLAY.

ETEOCLES, } played by the *Protagonist*.  
ANTIGONE, }

SCOUT as }  
Messenger, } played by the *Deuteragonist*.  
ISMENE, }

HERALD, played by the *Tritagonist* (or by a member of the trilogic chorus [παραχρόγημα], if a third actor was not available).

CHORUS of Theban Virgins.

### MUTES.

Citizens.

Attendants of Eteocles.

Captains.

Funeral Bearers.

A personage of royal dignity enters from the central door of the back-scene (σκηνή), and is regularly accompanied by two attendants. Other persons enter upon the stage (λογεῖον) by the right or the left side-entrance (with reference to the spectator), according as they come from within the city or from without, and their exits are determined by a similar rule. Of the passages attributed to the chorus those consisting of *recited* verses (iambic trimeter, trochaic tetrameter, anapaestic system) are regularly pronounced by the κορυφαῖος or leader of the chorus.

---

### ΥΠΟΘΕΣΙΣ.

Ἡ μὲν σκηνὴ τοῦ δράματος ἐν Θήβαις ὑπόκειται, ὃ δὲ χορὸς ἐκ Θηβαίων ἐστὶ παρθένων, ἥ δὲ ὑπόθεσις στρατιὰ Ἀργείων πολιορκούσα Θηβαίους, τοὺς καὶ νικήσαντας, καὶ θάνατος Ἑτεοκλέους καὶ Πολυνείκους. ἐδιδάχθη ἐπὶ Θεαγενίδου Ὀλυμπιάδι οἴῃ. ἐνίκα Λαίῳ, Οἰδίποδι, Ἑπτὰ ἐπὶ Θήβας, Σφιγγὶ σατυρικῇ. δεῦτερος Ἀριστίας Περσεῖ, Ταντάλῳ, Παλαίῳ καὶ σατυρικοῖς τοῖς Πρατίνου πατρός. τρίτος Πολυφράδμων Λυκούργεῖα τετραλογία.

## STRUCTURE OF THE PLAY.

- I. πρόλογος, vv. 1-77.
- II. παράδος, vv. 78-181.
- III. ἐπείσδδιον πρῶτον, vv. 182-286.
- IV. στάσιμον πρῶτον, vv. 287-368.
- V. ἐπείσδδιον δεύτερον, vv. 369-719.
- VI. στάσιμον δεύτερον, vv. 720-791.
- VII. ἐπείσδδιον τρίτον, vv. 792-821.
- VIII. στάσιμον τρίτον, vv. 822-860.
  - { ἀνάπαιστοι κορυφαίου (822-831).
  - { μέλος (832-860).
- IX. ἔξοδος, vv. 861-end.
  - { ἀνάπαιστοι κορυφαίου (861-873).
  - { κόμμος (874-960).
  - { θρῆνος (961-1004).
  - { ἔπη (1005-1053).
  - { ἀνάπαιστοι (1054-end).

Since the chorus formed the original nucleus of tragic representation, the main divisions of a tragedy are technically named with reference to the chorus. The *parodus* is its first ode after entering the orchestra, its other principal odes are termed *stasima*. The *prologus* is that part of the play which precedes the first entrance of the chorus, the *episodia* are the parts that intervene between its principal odes, and the *exodus* is what follows its last ode. A *κόμμος* is a lyrical dialogue between the actor on the stage and the chorus in the *ὀρχήστρα*. Nine is the normal number of main divisions.

## NOTES ON THE PLAY.

SCENE. — *The Acropolis of Thebes in front of the royal palace. Altars and statues of the tutelary gods.*

## I. PROLOGUS.

(A. vv. 1-38.)

ETEOCLES (*enters from the palace, attended*). THEBAN CITIZENS.

1-9. The man who directs the helm of state must speak to the point, when he speaks at all. Heaven is praised for a prosperous issue of events, but in case of disaster the popular clamor falls on the leader's single head. Cf. Tac. *Agric.* 27 iniquissima haec bellorum conditio est; prospera omnes sibi vindicant, adversa uni imputantur. Shak. *Coriol.* 1, 1 what miscarries | shall be the general's fault, though he perform | to the utmost of a man.

1. Κάδμου πολῖται: so Καδμείων (9), ἐπάννυμον Κάδμον πόλιν (135), στρατὸν Καδμογενῇ (302), Καδμείας πόλεως (1006), all poetic. The citadel of Thebes, however, retained the designation of *Cadmæa* in the common language. — λέγειν τὰ καίρια: see 619, *Ch.* 582 σιγᾶν θ' ὅπου δεῖ καὶ λέγειν τὰ καίρια.

2. πῶγος: poetic for πῶγμα. The prosaic expression here would be τὰ πράγματα. — ἐν πρύμνῃ πόλεως: the metaphor of a ship recurs frequently throughout the play. Note the alliteration in this line and cf. 18. (The verse is the iambic trimeter, regularly employed in the dialogue of tragedy, see H. 1091, G. 293, 4).\* — πόλεως: pronounced as a dissyllable, see on 100.

3. Cf. Hom. ε 270 αὐτὰρ ὁ πηδαλίῳ ἰθύνετο τεχνηέντως | ἥμενος, οὐδέ οἱ ὕπνος ἐπὶ βλεφάροισιν ἐπιπτεν.

4. αἰτία θεοῦ: equivalent in sense to θεὸς αἷτιος. (αἰτία answers to *fault* in the Shaksperian passage quoted above.) Instead of a formal apodosis here, we have a curt expression of what people *would say* in the case supposed.

5. ὃ μὴ γένοιτο, *which Heaven forbid*. Common parenthetical formula of deprecation in the poets and orators.

\* H. refers to Hadley and Allen's Greek Grammar, G. to Goodwin's Greek Grammar, GMT. to Goodwin's Syntax of the Greek Moods and Tenses.

6, 7. Cf. Hor. *Sat.* 2, 1, 46 *flebit et insignis tota cantabitur urbe*. — εἰς πολὺς: 'one name on many lips.' Note the juxtaposition of antithetic words. For πολὺς as used here cf. *Ildt.* 1, 98 ὁ Δηϊόκης ἦν πολλὸς ὑπὸ παντὸς ἀνδρὸς καὶ προβαλλόμενος καὶ αἰνεόμενος. — φροϊμίους πολυρρόθοις, in babbling preludes. See on 361.

8, 9. ὦν: in case equally adapted to ἀλεξητήριος (subject) and ἐπάνυμος (predicate). 'wherein may Zeus the Averter prove worthy of the name.' Cf. 405, *Eum.* 90 'Ερμῇ, φύλασσε· κάρτα δ' ὦν ἐπάνυμος, | πομπᾶτος ἴσθι ("true to that thy name, | be thou his Guide").

10 ff. So much for my part to-day, now for yours.

11. τὸν ἔξηβον: τὸν ἔξω ἡλικίας, τὸν γέροντα. — χρόνῳ, in years.

12. Nursing his growth of body to the full. The remark applies to individuals of both the classes just mentioned. — πολύν: predicative denoting effect, G. 166 N. 3.

13. Every man in the prime of life, finally, is expected to do his duty without further words upon the subject. — ὥστε συμπρεπές (sc. ἐστίν): ὥστε often in tragedy in the sense of ὥσπερ or ὥς.

15. τιμὰς μὴ ἔξαιλειφθῆναί ποτε, that their honors never be effaced. When the infinitive denoting purpose has a subject accusative, ὥστε is generally used. The notion of hindrance in ἀρήγειν has doubtless influenced the construction here. For the aphæresis see II. 83, G. 11, 2 N. 4.

17. ἡ γάρ: the article as a demonstrative. In Aeschylus there are numerous examples of this Homeric usage even in the dialogue. See II. 653 a, 272 b, G. 140 N. 5. — νέους ἔρποντας (sc. ἐμὰς obj. of ἐθρέψατο below) κτλ, when you creep as infants on the kindly soil.

18. ἅπαντα πανδοκοῦσα: with the repetition for the ear, there is a different application in sense, παν- having reference to the number of individuals, 'the whole burden of training every one.' Cf. Xen. *Agæ.* 1, 18 πάντες παμπληθῇ χρήματα ἔλαβον.

19, 20. The construction is an example of anticipation (*prolepsis*, II. 878), for ὑπὸς οἰκιστῆρες γένοισθε πιστοί, κτλ. Reared you her trusty shield-bearing denizens to prove against this need.

21. καὶ νῦν: passing from a general reflection to the present affair. — μέν, which logically belongs with ἐς τόδ' ἡμᾶρ, has its correlative in 24. — εὖ ῥέπει τύχη: 'the balance of fortune is in our favor.' In Homer, when Zeus lifts the golden balance and weighs the fates of men, the sinking of the scale (ῥέπειν) stands for death, as X 212 ῥέπε δ' Ἐκτορος αἴσιμον ἡμᾶρ. In other authors, as is seen here, the verb may be applied differently. Cf. *Pers.* 345 (destruction of Xerxes' armament at Salamis) ἀλλ' ὧδε δαίμων τις διέφθειρε στρατὸν. | τάλαντα βρίσας οὐκ ἰσορρόπῳ τύχῃ.

22. Beleaguered as we have been all this while.

23. *καλῶς* . . *κυρεῖ* : *εὐτυχεῖ*, *καλῶς ἔχει*. *κυρεῖν*, with ellipse of *ᾧν*, for *εἶναι*. — *ἐκ θεῶν* : ‘by the grace of Heaven.’

24. *οἰωνῶν βοτήρ* : figuratively, like *δεσπότης μαντευμάτων* below (27). Cf. *Suppl.* 767 (pilots) *γαῶν ποιμένες*, *Pers.* 378 *κάπης ἀναξ*, ‘master of the oar.’ Pausanias the traveller (2nd century A.D.) saw the *οἰανοσκοπεῖον* of Tiresias, and it is regularly mentioned in the tragedies. See especially *Soph. Ant.* 999.

25. *φάους δίχα*, *without the aid of light*. — *νωμῶν* : ‘conning.’ Above (3) literally, here metaphorically. Cf. *Soph. O. T.* 300 *ᾧ πάντα νωμῶν Τειρεσία, διδακτά τε | ἄρρητά τ’ οὐράνιά τε καὶ χθονοστιβῆ*. — Tiresias was blind, and judged by the voices of the birds and by what his attendant told him of their movements.

27. *τοιῶνδε* : this shortening occurs also with *τοιούτος*, *οἶος*, and *ποιεῖν* in the dramatic poets.

28. *προσβολήν Ἀχαιίδα* (*Ἀχαιῶν*) : *ἐπήλυσιν τοῦ τῶν Ἀργείων στρατοῦ*. Cf. *ταυρείου φόνου* below (44). *Achæan* is here tantamount to *Peloponnesian*, cf. 324.

29. *Has been talked of in the night and means mischief for the state*. *νυκτιγορεῖσθαι* : the present tense, speaking as if the night had not yet passed—and in fact the plan has not yet been carried out. The assumed time of the opening of a Greek play is regularly early morning, and events of the previous night are often worked into the limits of the action. The beginning of the *Agamemnon* affords the finest illustration of this.—By a natural personification the intended onslaught is said *ἐπιβουλεύειν πόλει*.

31. *σοῦσθε* : see H. 512 D, 9.

32. *πληροῦτε θωρακεῖα*, *man the breastworks*.

35. *τελεῖ* : future.

36. *κάγώ, I too*. The speaker reverts to himself at the close, ending his speech as he began it.

37. *τούς* : relative, see H. 275 D, end. Even in iambs and anapaests the *τ*-forms may be used to prevent hiatus. — *πέποιθα, I trust*.

38. *οὐ τι μὴ ληφθῶ* : the strongest form of negative future statement, H. 1032, G. 257. See 199.

The citizens go out at the right.

(B. vv. 39–68.)

MESSENGER (*enters from the left*). ETEOCLES.

40. *I bring with me from the army sure advices of the doings there*. — *ἦκω . . φέρων* : in this idiom *ἦκειν* approaches to the force of a mere auxiliary verb, as so often *ἔχειν*.



43 ff. Compare the ceremony described Xen. An. 2, 2, 9 ταῦτα δ' ἄμοσαν, σφάζαντες ταῦρον καὶ λύκον καὶ κάπρον καὶ κρινὺν εἰς ἀσπίδα, οἱ μὲν Ἕλληνες βάπτοντες ξίφος, οἱ δὲ βάρβαροι λόγχην. Three gods were often jointly invoked on such occasions, as here.

45. Ἐννώ: (*Bellona*) the companion of Ares and destroyer of cities. Hom. E 333 πτολίπορθος Ἐννώ, 592 ἦρχε δ' ἄρα σφιν Ἄρης καὶ πότνι Ἐννώ. Φόβος appears in Homer as son and attendant of Ares (N 299).

46, 47. πόλει κατασκαφᾶς | θέντες = πόλιν κατασκάψαντες.

49, 50. The mementoes (which consisted in locks of hair, buckles, scarfs, and the like, as the scholiast tells us) were attached to the ear of Adrastus, because he alone of the besiegers — so the seer Amphiarus had predicted — was to return home from the war. A line of the Cyclic Thebaid alludes to his flight, εἴματα λυγρὰ φέρων σὺν Ἀρείου κυανοχαίτῃ (Arion, the horse of Adrastus, celebrated by Homer, Ψ 346). In Aeschylus Adrastus is not one of the Seven. — ἔστεφον: note the descriptive imperfect here and in the following lines.

51. ἦν διὰ στόμα, *passed their lips*.

52, 53. ἀνδρεία φλέγων | ἔπνει: 'breathed manly fire.' — Ἄρη δεδορκῶν: see II. 716 a, G. 159 x. 3. A favorite form of expression in Aeschylus. So Hom. τ 446 (of a wild boar) πῦρ ὀφθαλμοῖσι δεδορκῶς.

54. τῶνδε πίστις, *confirmation of these tidings*. There is no hesitation on the part of the enemy about putting their plans in operation, says the messenger.

55. ἔλειπον: the descriptive tense here by a sort of assimilation, 'when I left them, they were casting lots.' — πάλω λαχῶν: that is, according to the position he should draw.

57. πρὸς ταῦτα: 'in view of this,' 'therefore.' A common expression, especially where the tone is admonitory or defiant.

58. τάγεσθαι, *put in command*.

59-61. Note the stately movement and full intonation of these lines.

60. χωρεῖ, κονίει: this doubling of synonymous words at the beginning of the line (with asyndeton and generally a climax in sense) is much sought for in the iambic trimeter. Cf. 186, 696. The assonance of the like endings has its effect. Sometimes the asyndeton alone is the noteworthy point, see 45 above and cf. with that line Pers. 312 Ἀρκεύς, Ἀδεύης, καὶ Φερεσσεύης τρίτος.

62. Euripides borrows this line Med. 523. — ναός: both the Doric and Attic forms are found in tragedy, see 210, G. 54 x.

63. φάρξαι πόλισμα: 'strengthen the bulwarks of the citadel' (φράγνυμι, see II. 528, 16 a). Of making a boat tight Hom. ε 256 φράξε δέ μιν βίπεσσι διαμπερές οἰσύνῃσιν | κύματος εἴλαρ ἔμεν ('to be a guard against



the wave'). — **καταιγίσαι**: the first meaning of *αἰγίς* is 'tempest,' (℥. 594 ἀνεμούντων αἰγίδων κότον. Cf. the Homeric λάβρος ἐπαιγίζων (*Ζέφυρος*) B 148.

64. **κῦμα χερσαῖον**, *land-wave*. The substantive being used figuratively, the adjective is attached to justify the metaphor. Examples of this are numerous in Aeschylus, cf. ἄναυδος ἄγγελος (82), δίπους λείαινα (*Clytaemnestra*) *Ag.* 1258, &c. The limiting epithet, as it has been called, is of a piece with ὥσπερ, οἶον, τις (*quasi, quidam*) serving to excuse an expression used in an improper sense. See 758.

65. **καιρὸν ὅστις ὤκιστος**: idiomatic. Cf. *βοῦν ἢ τις ἀρίστη*, 'the best cow there is,' Hom. κ 522, &c.

66. **ἡμεροσκόπον**: as a sequel to his services during the night just passed.

67. **ἔξω**, *will keep*. — **σαφηνεία λόγου**: cf. 40.

68. **τῶν θύραθεν**: see 193, where οἱ θύραθεν and *πολιται* are opposed. The messenger goes out at the left.

(C. vv. 69-77.)

ETEOCLES.

69. As **πολισσοῦχοι θεοί** (*θεῶν ἐγχωρίων* above 14) Ares, Athena, and Aphrodite are especially named later.

70. "Thou Curse and strong Erinnyes of my sire." 'Αρά and 'Ερινύς, here combined so as to make the latter the more specific term (cf. *Κῆρες* 'Ερινύες, 1055), are convertible words in tragedy. *Eum.* 417 the Furies say 'Αραὶ δ' ἐν οἴκοις γῆς ὑπαι κεκλήμεθα. — This solemn recognition by Eteocles of the power of the curse is highly significant in view of his demeanor later in the play (653-719). The hearers of the lost second play of the trilogy, the *Oedipus*, would have been well prepared for this invocation.

71. **μοί** is the ethical dative, and **γέ** strengthens the deprecation as a whole. 'Extirpate not, I pray, my city root and branch,' etc.

72. **δηάλωτον**: like *πανώλεθρον* predicative, but with a more specific application in sense.

72, 73. **Ἑλλάδος | φθόγγον χέουσαν**: an expression that may be compared with the frequent use of 'flow' referring to speech, as 557, Hom. A 249 τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέειν αὐδή. Cf. *Suppl.* 631 κλύοιτ' εὐκταῖα γένει χεούσας ("as I pour my prayers upon their race"). — Hellenic speech was the distinguishing mark of Hellenic civilization as opposed to barbarism. It is the inspiration of the Persian wars that leads Aeschylus, in treating the subject of Thebes assailed by Peloponnesians, to depict an Hellenic city threatened with

annihilation by a horde of foreigners; and the Athenian spectators of the play were fully capable of entering into the spirit of such a fiction. Cf. 170 πόλιν μὴ προδῶτε ἑτεροφάνῳ στρατῷ, also the last three lines of the play.

73. καὶ δόμους ἐφέστιους, and the homesteads planted here. ἐφέστιος, 'at the hearth,' as a victim or suppliant, is often figuratively used of anything that has settled on a house or family (cf. πόροι ἐφέστιοι, 853), and here the houses themselves are ἐφέστιοι γῆς.

74, 75. For the construction see on 253. The accusatives ought to be the subject, so that σχεθεῖν would be intransitive, 'never find itself in.' Sch. μὴ ἐπεξελθεῖν ξυγὸν δουλείας. — ζύγοισι: poetic plural for singular, see H. 636 b.

76, 77. ξυνά, κτλ. The appeal to community of interest is characteristic of Greek worship, illustrated as it continually is by the vows of offerings to be made and reminders of sacrifices already brought. Cf. 180, Xen. *Sympos.* 4, 49 ὧν διδόασιν (οἱ θεοὶ) ἀεὶ αὖ παρέχομαι.

Eteocles goes out at the right.

## II. PARODUS.

After a brief interval the choreutae, twelve in number, enter upon the stage from the right, in disorder and not with the usual formal march, of which the beginning of the *Persians* affords a good example. They remain on the stage, engaged with the images of the gods to be seen there, until at the end of the first episodium (see on 265) the chorus descends to its proper place in the ὀρχήστρα. The singing (see II. 1064, 1065) is at first by single voices (as indicated by the spacing in this edition), until the relief gained by prayers and passionate outcries enables the chorus to compose itself sufficiently for the performance of strophe and antistrophe, at first in groups (str. 1) and finally (str. 2 and 3) with all the voices in unison. The rhythmical theme is the dochmius (H. 1125 a, 1126; G. 392), treated here with great freedom of variation. The original constitution of the text in some passages being uncertain, metrical schemes are given for the second and third strophes only.

In subject matter the parodus may be viewed as a lyrical treatment of the theme furnished by the messenger vv. 59-61 ἐγγὺς γὰρ ἦδη, κτλ. The very sights and sounds of the impending battle seem to the terrified women to be already present to their senses, and their imaginative ejaculations and lively action supply the place of realistic presentation to the eye of the spectator, in a manner characteristic of the best

dramatic literature, ancient and modern. See the Chorus at the beginning of *King Henry V* (Think, when we talk of horses, that you see them | printing their proud hoofs in the receiving earth, etc.).

## (A. vv. 78-109.)

## SINGLE VOICES.

79. **μεθίται στρατός**, *the army is let go*. A metaphor from letting fly a missile, Hom. A 48 *μετὰ δ' ἰδὼν ἔηκεν*.

80. **ρεῖ πολὺς**, *in full stream pours*. Cf. Soph. *Ant.* 129 (of this same army) *πολλῷ ῥεύματι προσνισσομένους*. Aesch. *Pers.* 87 (of Xerxes' host) *μεγάλῳ ῥεύματι φωτῶν*. — **ᾧδε**, *yonder*. Said with a gesture as if the army were actually in sight. — **πρόδρομος**, *forward-coursing*. Sophocles uses the word of this army in headlong flight (*φυγάδα πρόδρομον*, *Ant.* 107).

81, 82. Cf. *Suppl.* 180 *ὀρῶ κόριν, ἀνανδὼν ἄγγελον στρατοῦ*. — The accumulation of epithets is Aeschylean and will be met with in other passages.

83. **ὑποχρίμπεται** (*προσ-*), *draws near*.

85. *Like a resistless torrent smiting the hills*. — **δίκαν** (*δίκην*): see H. 719 a, G. 160, 2 for the sense, and for the form H. 3 b, 138 D; G. 30. The Doric *ā* appears in stems as well as in terminations, e.g. *μαχανᾶ* (*μηχανῆ*) 132.

89. **ὑπὲρ τειχέων**: join with *βοᾶ* (*βοῇ, μετὰ βοῆς*) only.

90. **λεύκασπις**: so Soph. *Ant.* 106, Eur. *Phoen.* 1099 *λεύκασπιν Ἀργείων στρατόν*. The resemblance of the words ἄργος and ἀργός may have given rise to the tradition. — **ὄρνυται**: alluding to *ὀρόμενον* (2 aor.) of the last speaker.

91. **διώκων**: intrans. 'speeding.'

94. **θεῶν**: H. 141 D; G. 39, 4.

95. **πότερα** (*πότερον*): implying *ἢ μή*; H. 1017. — **βρέτη**: accusative of end of motion.

96. **μάκαρες εὐεδροι**: 'blest occupants of happy shrines.' In thus addressing the divinities a wish is implied that they may not abandon the city to its fate. Cf. 319 *εὐεδροι στάθητε*, and see on 218. — **ἀκμάζει** (*ἀκμή ἐστι*), 'it is high time.

100. An iambic trimeter, also 103. — **ἧ οὐκ**: synizesis (H. 42, G. 10). See 202, 1077, &c.

101, 102. "When, if not now, shall we | engage in prayer with peplos and with boughs?" The peplos carried in the Panathenaic procession to invest the statue of Athena Polias is the most prominent example of the custom here alluded to. See also Hom. Z 271.

103. **κτύπον δέδορκα**: said as if the speaker saw that which caused the sound she seems to hear. — **οὐχ ἑνὸς δορός**: cf. *Hor. Od.* 4, 9, 39 *consulque non unius anni*.

105. **παλαίχθων**: ὁ ἐκ παλαιοῦ κληρωσάμενος τήνδε τὴν γῆν. Through the dragon (*Martius anguis*) and the dragon's teeth Ares was progenitor of the Theban **Σπαρτοί** (412). See also on 139.

(B. vv. 110-149.)

FIRST STROPHE. SEVERAL VOICES IN UNISON — THREE GROUPS.

We must suppose the grouping of the choreutae upon the stage to correspond appropriately to the change from single voices to combined parts in singing.

112. **δουλοσύνας ὑπερ**: with **ικέσιον**. *ικετεύομεν γὰρ ὑπὲρ τοῦ μὴ εἰς δουλείαν ἀχθῆναι*.

113-115. Cf. 64, 65; Scott, *Marmion* 6, 26 Then marked they dashing broad and far | the broken billows of the war, | and plum'd crests of chieftains brave, | floating like foam upon the wave. — **δοχμολόφων**: after the Homeric *δεινὸν δὲ λόφος καθύπερθεν ἔνευεν* (*Γ* 337). — **καχλάζει**: "dashes, ripples, brawls."

123. **κινύρονται φόνον**, *knell murder*. An expression like that noticed in 53, cf. 386.

124. **ἐπτά, κτλ**: a substantive has apparently been lost from the text. — **στρατοῦ**: genitive after *πρέποντες* in the sense of *ἐξοχοι* or a superlative.

125. **δoruσσόις σαγαίς**, *with equipment of impetuous spears*. Cf. *Pers.* 240 *φεράσπιδες σαγαί*. *Eur. H. F.* 188 *τοξήρη σαγήν*. — **πάλω λαχόντες**: see 55.

130, 131. **ἵππιος ποντομέδων ἄναξ**: Poseidon was patron deity of both knights and mariners, and his two provinces are often mentioned together in invocations. See especially *Ar. Eq.* 551 *ἵππ' ἄναξ Πόσειδον, κτλ*. — **ἰχθυβόλῳ μαχανᾷ**: the trident (harpoon) is conceived of here as a warlike weapon. *Pers.* 424 the slaughter of the barbarians in the battle of Salamis is compared to the spearing of tunny fishes. — **Ποσειδάν**: *H.* 37 D, h.

139. **κήδεσάι τ' ἐναργῶς**, *and manifestly prove thy care*. There is a play upon *κήδεσθης* (relative by marriage) and *κήδεσθαι* (*κήδεσαι* = *κήδεσθης γενοῦ*) that cannot be preserved in translation. *Harmonia*, the wife of *Cadmus*, was daughter of Ares and Aphrodite.

140. **ἄτε**: ἤτε (753), ἤ. The ellipsis of the 2nd pers. of the copula is to be noted, cf. 176 and see *H.* 611 b.

145. **λύκειος** γενεῶ: another play upon words, as if the epithet **λύκειος** were etymologically connected with **λύκος** 'wolf.' Similarly Soph. *El.* 6 τοῦ λυκοκτόνου θεοῦ | ἀγορὰ Λύκειος.

146. **στόνων ἀντίτας**, requiter of these groans. (ἀντίτης, ἀντιτος, τί-νειν.)

149. **Λατογένεια** κούρα: Artemis. — **τυχάζου**, aim.

(C. vv. 150-181.)

SECOND AND THIRD STROPHE. WHOLE CHORUS.

153. Cf. Hom. *E* 838 ἡ δ' ἐς δίφρον ἔβαινε παρὰ Διομήδεα δῖον | ἐμμε-  
μανῖα θεά· μέγα δ' ἔβραχε φήγινος ἄξων | βριθοσύνη. — **ἔλακον**: λάσκω.

155. "And the air maddens with the clash of spears."

156. *What is to happen to our city, what will become of it?* See 297, 1057 note. πόλις is subject of γενήσεται as well as of πάσχει, cf. nevertheless Hom. *ε* 465 ὦ μοι ἐγώ, τί πάθω; τί νύ μοι μήκιστα γένηται;

158. **ἀκροβόλων**: ἀκρόβολος. — **ἐπάλξων**: see 30. The genitive is to be explained by the analogy of τυχεῖν, ἐφικέσθαι, &c.

161-165. *And thou from Zeus derived, O chaste power in battle, arbiter of war, take thy stand blessed queen Onca above the city and protect thy seven-gated seat.* Pallas is addressed, see on 487. — **Διόθεν ὦ | πολεμό-  
κραντον ἀγνὸν τέλος**: cf. Διογενὲς φιλόμαχον κράτος (128), and for τέλος on 1025.

169. **τέλειοι τέλειά τε**: cf. θεοὶ θεαί τε (86), θεῶν ἢ θεῶν (94).

β' (150-157 = 158-165)

∪ : — ∪ | — ^ ||  
 ∪ : ∪ ∪ — ∪ | — > || ∪ ∪ — ∪ | — ^ ||  
       ~ ∪ | — ∪ ||  
 ∪ : ∪ ∪ — ∪ | — > || ∪ ∪ — ∪ | — ^ ||  
 5 > : ∪ ∪ ∪ | — ^ ||  
       ∪ : ∪ ∪ — ∪ | — > || ∪ ∪ — ∪ | — ^ ||  
       > : ∪ ∪ — ∪ | — > || ∪ ∪ — ∪ | — ^ ||  
       > : ∪ ∪ ∪ | ∪ ∪ ∪ | — ∪ | — ^ ||

Lines 1, 5, 8 are iambic, 3 is logaoedic (*Adonic* verse, H. 1111 a, G. 300, 1), the rest are dochmiac. — ἐπάλξων, σακέων, πόλεως in the antistrophe are pronounced with synizesis, and the final syllable of Ὀγκα is shortened by the hiatus (H. 75 D, e). — In the above notation the mark > signifies an "irrational" syllable (H. 1070, G. 286, 3), the mark ^ an eighth (∪) pause, or a longer rest, as measured by the sign placed over it (e.g. strophe γ', l. 3). See Schmidt's *Rhythmic and Metric*.



170. **ἐτεροφώνω**: see on 73.

171. Cf. the form of 134. — **πανδίκως**, *by all means* (*πάντως*), cf. 670.

175. **τέ**: correlative to **τέ** below. — **ἀμφιβάντες**: cf. Hom. A 37 *κλυθίμεν, Ἀργυρότοξ', ὅς Χρῦσσην ἀμφιβέβηκας*. Psalm 125, 2 *As the mountains are round about Jerusalem, so the Lord is round about his people from henceforth even for ever*. “Compass our State to save.” — **ὥς φιλοπόλεις**: sc. *ἐστέ*.

180. **ὀργίον**: occurring as it does directly after *ιέρα*, the word must be taken in its restricted sense (*μυστήρια*).

### III. FIRST EPISODIUM.

ETEOCLES (*enters from the right*). CHORUS.

182–202. The outcry of the women has recalled Eteocles from his duties at the walls. The wrath of the soldier takes on the form of misogyny. This the chorus remembers later, see 712 *πείθου γυναιξί, καίπερ οὐ στέργων ὄμωσ*.

183. **σωτήρια**: adjective.

184. **πυργηρουμένω**: see 22.

185. **πρός**: governs *βρέτη*. In poetry such an arrangement is common where the object has an attributive of any sort, cf. 282.

186. See on 60. — **λακάζειν**: same root as *λάσκω* (153). — **σωφρόνων μισήματα**, *you abominations of sober-minded men*. The *σωφροσύνη* meant is the restraint exercised by those who do not allow themselves to be frightened, or to give utterance to their fears.

187, 188. ‘Neither in adversity nor in fond good-cheer may I be in the same house with the race of women.’

γ' (166–173 = 174–181).

υ : — υ — | — υ — ||

υ : — υ — | — υ — | — υ — || — υ — | υ υ υ — ||

υ : — υ υ υ | — υ — | — υ υ υ | — υ — | — π ||

υ : υ υ — υ | — υ || υ υ — υ | — Λ ||

5 > : υ υ — υ | — Λ ||

The rhythm of the first three lines is cretic (H. 1119, G. 301, 3), but the strophe ends with the characteristic dochmiac movement. — In the fifth foot of v. 3 the suspension is imperfect. The scheme is adapted to the text of the strophe.



189. κρατούσα μέν, *when she has the upper hand* (i.e. γυνή implied in γυναικεῖον γένος), as is apt to be the case ἐν εὐεστοῖ φίλῃ. — θράσος: (predicate, sc. ἐστί) the abstract for the concrete as in 128.

190. δέισασα δέ, *and once frightened*, inceptive aor. II. 841. — πλέον κακόν, *still more of a nuisance*, namely than when θρασεία.

191, 192. καὶ νῦν, *so now*, see on 21. — τάσδε διαδρόμους φυγὰς | θεῖσαι: "with these your rushings | hither and thither." See on 46, and below βλάβην τίθει (201). — διερροθήσατε: διὰ τοῦ θορύβου ἐμβεβλήκατε. 'You have clamorously stirred up' in them, see on 362. — κάκην: noun.

193. See 68.

201. τᾶξωθεν ἔνδον: here of course with reference to the *house*. Cf. 232, Hom. Z 490 ἀλλ' ἐς οἶκον ἰοῦσα τὰ σ' αὐτῆς ἔργα κόμιζε | . . . πόλεμος δ' ἀνδρεσσι μελήσει.

196. εἰ μή τις: not essentially different from εἴ τις μή, κτλ.

197. καὶ ὅ τι τῶν (τούτων) μεταίχμιον, *or whatever occupies the field between*. The angry commander only means to say that every human being must conform to discipline, whether of the male, the female, or any other sex. — μεταίχμιον: figuratively also Ch. 63 (of twilight) ἐν μεταίχμῳ σκότον, "on darkness' borderland."

198. κατ' αὐτῶν: the plural after the distributive τις with its illustrative parts above, the singular again in the line below.

198, 199. ψήφος ὀλεθρία, *sentence of death*. — Stoning is several times mentioned in the tragedies as a deliberate form of punishment, but in historical times it occurs among the Greeks only as the result of popular excitement, as in the case of the medizing Athenian senator Lycidas and his family (Hdt. 9, 5). With the present passage cf. Eur. Or. 44 OP. ψήφος καθ' ἡμῶν οἴσεται τῇδ' ἡμέρᾳ. | ME. φεύγειν πόλιν τήνδ', ἢ θανεῖν ἢ μὴ θανεῖν; | OP. θανεῖν ὑπ' ἀσπῶν λευσίμῳ πετρώματι. The fut. mid. with pass. sense is to be noted in both passages.

203-241. The agitation of the women is not easily set at rest. The chorus responds to Eteocles in lyrical strains, and the dochmiac rhythm continues with some slight modification.

204. ἔδεια: a chorus often uses the singular number of itself, as is regularly done by the coryphaeus, who speaks as representative of the chorus. The singular is used by Eteocles in 202 addressing the coryphaeus. H. 638. — ἄρματόκτιπον ὄχων ὄτοβον, *chariot-clashing din of cars*. Such redundant expressions are common in tragic poetry, cf. θεοὶ πολίοχοι χθονός (110), ἀστυδρομουμέναν πόλιν (221), κτεάνων χρηματοδαίτας (729).

205. The clause with ὅτε explains and enlarges the expression

immediately preceding. — *σύριγγες* . . *ἐλίτροχοι*, *whirling wheel-boxes*. Cf. *Suppl.* 181 *σύριγγες οὐ σιγῶσιν ἀξονήλατοι*, "Nor are the axles silent as they turn."

206, 207. The genitive depends on ἀκούσασα above: *and at the sound of the sleepless horse-rudders in their mouths, the fire-born bridles*. — The characteristic metaphor *ἵππικῶν πηδάλιων* not only has *διὰ στόματα* to "limit" it (see on 64), but is finally explained by the proper word itself in apposition, *χαλινῶν*. — The epithet *ἀγρύπνων* results from a comparison of the restless champing of the bit and the constant chafing and creaking of a rudder. — In this connexion an epithet referring to the material (*πυριγενεῶν*) is especially appropriate, cf. 943 *ἐκ πυρὸς συθείς* . . *σίδαρος*. Eur. Hipp. 1224 *στόμια πυριγενῆ*.

As regards the causes of terror here mentioned cf. 151, 153, 122 f.

208–244. For the tristichs see on 677–719.

208. *τί οὖν*: this hiatus and *τί ἐστιν* are allowed in the iambic trimeter. — *ὁ ναύτης*: note the emphatic position before the interrogative particles (for these H. 1015, G. 282, 2).

209. *πρύμνηθεν*: i.e. quitting the helm. — *ἡῦρε*: gnomic aorist.

210. *νεὼς καμούσης*, *when a ship labors* (*ἔταν ναῦς κάμῃ*). The ptep. does not denote time prior to that of *ἡῦρε*, cf. above *ἔδεισ' ἀκούσασα* (*ἔτε ἤκουσα*), and see on 490.

211. *ἐπὶ δαιμόνων* . . *βρέτη*: observe again the emphatic position of *δαιμόνων*. The comparison offered by Eteocles is not wholly deprecated, for an image of the tutelary divinity was kept at the prow of the ship.

212. *τέ* connects *ἦλθον* and *ἦρθεν*. — *ὄτ'*: sc. *ἦν*. — *νιφάδος* . . *νιφομένας*: the showers of stones are meant, rained down upon a besieged city, see 158, 300. Cf. Hom. M 156 *νιφάδες δ' ὥς πίπτον ἔραζε* (*χερμάδια*).

ἀ (203–207 = 211–215).

> : υ υ \_ υ | \_ Λ ||

υ : υ υ \_ υ | \_ > || υ υ \_ υ | \_ υ || υ υ \_ υ | υ υ Λ ||

υ : υ υ \_ > | > || υ υ \_ υ | \_ Λ ||

\_ υ | \_ | \_ υ | \_ Λ ||

5 υ υ | \_ υ | υ υ | \_ Λ ||

υ : υ υ υ | \_ υ | \_ | \_ Λ ||

In l. 3 note *ὄτε* occurring at the beginning in both strophe and antistrophe, cf. 150, 152 and the antistrophic lines, and see on 333.

213. δὴ τότε: often in Homer, elsewhere rare as compared with τότε δὴ. — ἥρθην: αἶρην.

216. πύργον: τεῖχος, τείχη. — στέγειν, *be proof against*. Cf. 234, and 797 with the context there.

217. 'This then will surely be a gift of Heaven (you may say); yet, for all that,' etc.

218. τῆς ἀλούσης πόλεος: generic article, as above ὁ ναύτης. — ἐκλείπειν: sc. αὐτήν. — λόγος: sc. ἐστί (λέγεται). The saying, which implies that the gods of a city must abandon it when it can no longer be successfully defended by its inhabitants, defines exactly the position of Eteocles in his controversy with the chorus. The belief was a universal one, cf. Eur. *Tro.* 25 λέιπω (Poseidon) τὸ κλεινὸν Ἴλιον βωμούς τ' ἐμούς. | ἐρημία γὰρ πόλιν ὅταν λάβῃ κακῇ, | νοσεῖ τὰ τῶν θεῶν οὐδὲ τιμᾶσθαι θέλει. Verg. *Aen.* 2, 351 excessere omnes, adytis arisque relictis, | di quibus imperium hoc steterat.

219-222. The words of Eteocles call forth a pious deprecation from the chorus, before their argumentative reply is given.

219. λίποι: object πόλιν below.

220. αἶδε πανάγυρις: "all this goodly company of Gods," of the statues by which the choreutae still remain.

221, 222. ἀστυδρομουμέναν, *overrun*, predicative notwithstanding its position, as if πόλιν were written twice. — δαΐφ τε, κτλ: 'and its wall of towers lighted with hostile fire.'

225. γονῆς σωτήρος, *a saving offspring*. Cf. Soph. *Ant.* 676 σώζει τὰ πολλὰ σώματ' ἢ πειθαρχία. Xen. *An.* 3, 1, 38 ἡ μὲν γὰρ εὐταξία σώζειν δοκεῖ, ἡ δ' ἀταξία πολλοὺς ἤδη ἀπολώλεκεν. — ὧδ' ἔχει λόγος: 'thus the proverb hath it.' As to the form into which the proverb is here thrown cf. "Necessity is the mother of invention," and see on 494.

226. ἔστι, *true*, referring to πειθαρχία γὰρ ἔστι, κτλ.

227-229. 'And ofttimes he that is helplessly involved in trouble, even out of sore distress, when clouds hang above his eyes, is righted.' Here

β' (219-222 = 226-229).

> : ∪ ∪ \_ ∪ | \_ > || ∪ ∪ \_ ∪ | \_ ^ ||  
 > : ∪ ∪ \_ ∪ | \_ > || ∪ ∪ \_ ∪ | \_ ^ ||  
 > : ∪ ∪ \_ ∪ | \_ ∪ || \_ \_ ∪ | \_ ^ ||  
 ~ ∪ ∪ | ~ ∪ ∪ | \_ > | \_ ^ ||

we have the ship in a storm again. The subject is of course *ισχύς θεῶν* or *θεός* from the previous clause. The chorus meets Eteocles' admonition about *δυσβουλία* by the well chosen phrase *τὸν ἀμήχανον*. *τὸν μὴ δυνάμενον ἑαυτῷ μηχανήσασθαι καὶ βοηθῆσαι*.

230. *σφάγια καὶ χρηστήρια*: see on 633. Cf. Soph. *Aj.* 219 (the slain sheep and cattle) *σφάγι' αἰμοβαρῆ, | κείνου χρηστήρια τᾶνδρός*. If the words needed a separate application, their derivation shows the special meaning (*σφάζειν* 'cut the throat,' *χρηῆσθαι* 'consult an oracle').

233. *διὰ θεῶν*: emphatically placed, 't is through the gods that, etc.'

235. "Whose wrath on this will frown!" The response of the king *οὔτοι φθονῶ*, 'I do not object,' helps to interpret *νέμεσις*. Cf. the Homeric *οὐ νέμεσις* (Γ 156, Ξ 80), Verg. *Aen.* 4, 349 *quae tandem Ausonia Teucros considerare terra | invidia est?*

239. 'Hearing a strange mingled clatter.'—*ἀνάμιγα*: though an adverb, modifies the noun *πάταγον*, cf. 769.

241. *τίμιον ἔδος*: said with reference to the temples situated there, cf. 165.

243. *ἀρπαλίζετε*: used in a sort of ironical secondary sense, the word properly meaning to take greedily. Do not be too eager to greet them with wailing and lamentation, says Eteocles.

245-263. Iambic verses assigned to the chorus in the dialogue are pronounced by the coryphaeus. The relinquishment of the lyrical form indicates that the efforts of the king to obtain quiet have begun to produce some effect. Dialogue in alternate verses, as seen here, is termed *στιχομυθία*. Such passages are generally marked by a certain subtlety and by sharpness of repartee, even where the temper of the speakers is not positively acrimonious. There are good examples of this form of dialogue in Shakspeare.

245. *καὶ μὴν*, *there now*, see on 372.—*γέ*: because this remark is confirmatory of that in the preceding line.

γ' (233-235 = 239-241).

υ : υ υ — υ | — υ || υ υ υ υ υ | — ^ ||  
 > : υ υ — υ | — > || υ υ — υ | — ^ ||  
 — υ | υ υ υ | — υ | — ^ ||

*ποταίνων* in the antistrophe does not suit the measure. The form *ποταινόν*, if good, would be metrical.

246. If you must hear, don't make too much of a display of hearing. Cf. 250, 252, 262.

247. ὡς κυκλουμένων, as with foes *encircling*. The subject of a ptep. absolute may be omitted when it is indefinite or easily supplied from the context, H. 972 a, G. 278, 1 κ.

250. A brachylogy apparently, somewhat like 252. See H. 1032 a, and for a slightly different treatment from that adopted in the text GMT. 89, 2 rem. 1. — "Be still, say nought of these things in the city."

251. ξυντέλεια: same as πανάγυρις θεῶν above (220), τὸ κοινὸν ἄθροισμα τῶν θεῶν.

252. ἐς φθόρον: inserted like an interjection, with the force of an imprecation. Without the brachylogy seen here Soph. O. T. 1146 οὐκ εἰς ὕλεθρον; οὐ σιωπήσας ἔσει;

253. πολῖται: an adjective here, πολιτιστοῦχοι, ἐγχώριοι. Cf. ἀνὴρ ὑπλίτης (466). — μή με . . τυχεῖν: poetic construction like the optative of wishing, H. 957 a, G. 270.

254. σέ: for σεαυτήν, because the person is viewed more from the standpoint of the speaker than with reference to the subject of the sentence. Cf. Eur. Phoen. 437 παῦσαι πόνων με καὶ σέ καὶ πᾶσαν πόλιν.

255. See 453.

256. γυναικῶν: emphatically placed, 'in women,' etc.

257. ἄνδρας: the retort to γυναικῶν, adapted in case to γένος, μοχθηρόν. — ὦν ἄλῳ: without ἄν, see 338, 818.

258. παλινστομεῖς, κτλ: δυσφημεῖς καίτοι τῶν ἀγαλμάτων ἐχομένη. Such unpleasant remarks as those in 251, 253, 257 are ill-suited to the suppliant attitude of the chorus, Eteocles thinks.

259. ἀψυχία γάρ: 'yes, such is my faintheartedness,' etc.

260. 'I wish you would grant me a slight favor that I have to ask' (grant a finish to my asking), cf. Hom. ρ 496 εἰ γὰρ ἐπ' ἀρήσιν τέλος ἡμετέρησι γένοιτο. A common way of bringing a stichomythia to a close is to ask as a favor what cannot be won by argument.

261. There is point in τάχα after ὡς τάχιστα. 'The sooner you tell me what it is, the sooner I shall know whether I can grant it or not.' The potential optative is hortative here, as often, cf. 713. On this line a scholiast remarks, οὐχ ἀπλῶς ἐσίγησεν, ἀλλὰ μετὰ φόβου (she could not simply hold her tongue without saying that she was afraid).

264. ἐκείνων: sc. τῶν ἐπῶν. — αἰρεῖσθαι τι ἀντί τινος is to prefer one thing to another, but αἰροῦμαι still retains its proper sense, here = ἀποδέχομαι. — σέθεν: genitive of source.



265. καὶ πρὸς γε τούτοις, *and more than this*. — ἐκτὸς οὖς' ἀγαλμάτων: by leaving the stage (λογεῖον) and descending to the orchestra, the proper place of the chorus.

266. εὖχου τὰ κρείσσω, *pray for the better part*, explained by what immediately follows (that the gods help in the battle). Such prayers evince effort and fortitude on the part of the suppliant.

267, 268. κάμῶν, κτλ: καί, as often, adds an explanatory statement. 'First hear my prayers, I say, and then yourself with your women's voices sound a holy paean of success.' — ὀλολυγμός properly of female voices, cf. *Ag.* 595 (the thanksgiving set on foot by Clytaemnestra for the capture of Troy) καὶ γυναικείῃ νόμφ | ὀλολυγμὸν ἄλλος ἄλλοθεν κατὰ πτόλιν | ἔλασκον. *Hom.* γ 450 (a sacrifice at the home of Nestor) αἰ δ' ὀλόλυξαν | θυγατέρες τε νοοί τε καὶ αἰδοίη παράκοιτις, where the schol. says οἱ ὀλόλυξαν: μετὰ βοῆς εὔξαντο· εἴρηται δὲ ἐπὶ τῶν γυναικῶν μόνον. — εὐμενῇ: see 17, here of good wishes for the state.

269. The substance of the king's injunction is that the women should address themselves to the gods in a solemn and regular manner. This implies sacrifice under ordinary circumstances.

270. θάρσος φίλοις: cf. 184. — πολέμιον φόβον: 'fear inspired by the foe,' τὸν ἀπὸ τῶν πολεμίων φόβον (*Xen. Cyr.* 3, 3, 53).

271. ἐγὼ δέ: 'now then I,' etc. Eteocles finally pronounces his vow whereby he sets an example to the chorus. — θεοῖς: this dative and the others that follow may be taken directly with λέγω 'promise,' but there is uncertainty as to the text of the passage 273-278.

272, 273. Various classes of the tutelary gods. Cf. *Ag.* 88 πάντων δὲ θεῶν τῶν ἀστυνόμων, | ὑπάτων, χθονίων, | τῶν τ' οὐρανίων τῶν τ' ἀγοραίων, | βωμοὶ δώροισι φλέγονται. The intention in both passages is rather to emphasize the notion of exhaustiveness (πάντων) than to suggest the names of any particular deities or to give a strictly logical enumeration.

273. The sense is the same as if τοῖς ἀπὸ τε Δίρκης πηγῆς ἀπὸ τε Ἰσμηνοῦ were written, 'to those of Dirce's fount and of Ismenus.' Whether the text given be right or not, the construction is a usual one in poetry, cf. 1032 and on 860. — ἀπό: compare in *Lat.*, *Verg. G.* 3, 2 pastor ab Amphryso (i.e. Amphrysus). Foremost among the gods here meant would be Apollo Ismenius.

274. εὖ ξυντυχόντων: ἦν εὖ ξυντύχη (τὰ πράγματα), see on 247.

275. αἰμάσσοντας: sc. ἡμάς, the plural because the speaker thinks of fulfilling the vow in company with the citizens, and not simply as a personal act of his own. The spectator might be reminded that Eteo-



cles would not be there to take part in the thanksgiving for victory at all.

277, 278. *θήσειν*: for *ἀναθήσειν*, explained by what follows. Cf. *Ag.* 577 (the inscription for the spoils from Ilium) *Τροίαν ἐλόντες δήποτ' Ἀργείων στόλος | θεοῖς λάφυρα ταῦτα τοῖς καθ' Ἑλλάδα | δόμοις ἐπασσάλευσαν ἀρχαῖον γάνος*. — *στέψω*: see 50.

279. *φιλοστόνως*, giving way to sobs.

280. *ποιφύγμασιν*, blubberings.

281. See 38.

283. *τὸν μέγαν τρόπον*, in the grand style of war, cf. *οὐ μικρὸν τρόπον* (465). For the article see 208, 218, 224, &c. After reading the 2nd episodium the student will need no further commentary on *τὸν μέγαν τρόπον*.

285, 286. "Hurrying heralds and swift-rushing words." — *φλέγειν*: intransitive and impersonal, cf. *ξυντυχόντων* (274), 'and all be a-blaze.' — *χρείας ὕπο*: "in the stress of need." *ὑπό* with the genitive of a thing may denote cause, influence.

Eteocles goes out.

#### IV. FIRST STASIMUM.

The chorus, now stationed in the orchestra, gives voice to its prayerful anxiety in gentler measures than before, as the king had enjoined. Added to the strains of supplication are vivid descriptive passages, again effectively addressed to the spectator's "spiritual vision."

287. For the form of the sentence cf. 226. Sch. μέλει μοι, φησίν, ὦν εἶπεν ὁ Ἑπεοκλῆς, ἀλλ' ὁ ἐν ἐμοὶ φόβος οὐκ ἡρεμεῖν με ποιεῖ καὶ ἡσυχάζειν.

289. *ζωπυροῦσι*, rekindle. The admonitions of the king have not extinguished the fires of dread. Cf. *Ag.* 1034 *ζωπυρουμένας φρενός*. The first three lines of this stasimum are peculiarly Aeschylean in character.

290. *τὸν ἀμφιτειχῇ λεών*, before the host about the wall. The accusative after *ζωπυροῦσι τάρβος* in the sense of *ταρβοῦσι*. Cf. *Soph. El.* 122 *τίν' αἰὲ τάκεις ᾧδ' ἀκόρεστον οἰμωγὰν τὸν . . Ἀγαμέμνονα; (τάκεις οἰμωγὰν = οἰμώξεις)*.

290-294. *ὡς πελειάς τις δέδοικε δράκοντας ὑπὲρ τέκνων λεχαίων*. The poetic arrangement of the words is a happy one, forming as it does a chiasmus with the previous clause, and further bringing into juxtaposition the contrasted terms, *δράκοντας* — *τέκνων*: *λεχαίων* — *δουσενάτορας*. — *πάντρομος πελειάς*: like the Homeric *τρήρωνα πέλειαν* (*Ψ* 853).



312. πρὸς τάδε: like πρὸς ταῦτα (57).

313, 314. τοῖσι μὲν ἔξω | πύργων: since the antithetic term τοῖσδε πολίταις occurs in the same clause, the second clause (318) is introduced by καὶ instead of δέ.

315. καὶ τάν: these words are generally supposed to be corrupt, but the text as it stands is a not impossible arrangement for τὰν ἀνδρ-λέτειραν καὶ ῥίψοπλον ἄταν, see on 890 (τε). — ἄταν may be translated *ranic* here, in view of the idea of infatuation that always underlies the word. ἄτη has a very wide application in tragedy, with no constant English equivalent.

319. εὐέδροι . . στάθητε, *stand by your fair shrines.*

320. The dative is causal, 'moved by our wailing voice of prayer.'

321-331. οἰκτρόν, sc. ἐστί, is the predicate with subjects in the infinitive form (προῖάψαι, ἄγεσθαι), until the construction frees itself and an independent verb appears, βοᾷ (330).

321. ὠγυγίαν: the word, of unknown etymology, denotes remote antiquity, *Pers.* 37 τὰς ὠγυγίους Θήβας (the Egyptian city), *ib.* 974 τὰς ὠγυγίους . . Ἀθήνας.

322. Ἀΐδα προῖάψαι: another Homeric reminiscence (A 3), as above *χερμάδ' ὀκρίεσσαν, ἄρσιθε κῶδος*, and very often in Aeschylus.

323-325. ψαφαρῇ σποδῶ, κτλ: 'in crumbling ashes by the man of Achaea with Heaven's consent ignominiously laid.' σποδῶ with περθο-

β' (321-332 = 333-344).

		— >   ~ ~   —   ~ ~   — Λ
	~ ~ :	~ ~   —   ~ ~   — ~
		— ~   ~ ~   — ~   — Λ
	~ :	~ ~   —   ~ ~   — Λ
5		~ ~   — ~   —   — Λ
		~ ~   —   — ~   — ~   —   — Λ
	~ :	—   — ~   — ~   — ~
		—   —   ~ ~   — Λ
	~ :	—   — ~ ~   —   — ~   — Λ
10	~ :	—   — ~   — ~   — ~   — Λ
		~ ~   ~ ~   —   ~ ~   — Λ
	~ :	—   —   — ~   — ~   —   — Λ

νέας in l. 7 of the strophe is pronounced with synizesis.

μέγαν, because fire is the foremost element of destruction in the sacking of a town, as all descriptions recognize, cf. 342, 222, 434, &c. — ἀνδρός: in a collective sense. — θεόθεν: this of course implies a wish that Heaven may *not* give its consent. For the form see on 841, and cf. ἐκ θεῶν (23).

326. τὰς δέ, *and the women*, etc. A gesture is implied by this mode of expression, so above with τοὶ μέν (295), τοὶ δέ, τοῖσδε (317), and often. The lively action of a Greek chorus must always be borne in mind.

328. ἱππηδὸν πλοκάμων: the genitive of the part taken hold of with ἄγεσθαι. The captives are compared to horses led by the forelock, cf. *Suppl.* 430 (a suppliant dragged from the altar) ἀγομένην ἱππηδὸν ἀμπύκων.

330, 331. "The city wails made desolate, | while with confused cry | the wretched prisoners meet doom worse than death."— In λαΐδος: (ληΐς 'booty') the thought of the *persons* is uppermost, captives 'of all ages,' as the scholiast suggests to explain μιξοθρόου. — ὀλλυμένας: not of death necessarily, but of any miserable fate (πορθουμένας, sch.). Cf. Eur. *Hec.* 914 (captive Trojan chorus) μεσονύκτιος ὠλλύμαν.

332. προταρβῶ: the chorus anticipates as real the objects of its dread.

333–335. Text and interpretation of this difficult passage are subjects of dispute. The sense commonly attributed to it, as it stands, is well given in Plumptre's version: "And piteous 't is for those whose youth is fresh, | before the rites that cull | the fair and first-ripe fruit, | to take a hateful journey from their homes."

333. κλαυτόν: note the parallelism of construction and arrangement with the strophe, κλαυτόν answering to οἰκτρόν (321). Important words or sets of words, or even single syllables (cf. the rest of 333 = 321), similar in form (sound) or sense or in both these regards, are often placed in corresponding positions in strophe and antistrophe, and thus rendered more impressive by recurring with the same strain of music, &c. This is most common with words of an interjectional character, but is by no means confined to such.

336. τί; usually τί γάρ; sch. τί γὰρ δεῖ πολλὰ λέγειν; — προλέγω: προφωνῶ, προαγορεύω, *declare*.

338. εὔτε: without εἰ, see 257.

338, 339. πολλὰ . . δυστυχῇ τε πράσσει, *many unhappy experiences it undergoes*. πράσσειν with adverb or neuter adjective (internal object) is synonymous with πάσχειν (εὐτυχεῖν, δυστυχεῖν), cf. above βέλτερα





346. ὄρκάνα πυργῶτις: "net of towers," "de turribus obsidentium quæ ad [ποτί] moenia admoventur."

347. Cf. Hom. Δ 472 ἀνὴρ δ' ἄνδρ' ἐδνοπάλιζεν.

348-350. ἀρτιτρεφεῖς, *newly-born*. This adjective and αἱματόεσσα conform grammatically to βλαχαί, though in sense they of course belong to ἐπιμαστιδίῳ (sc. βρεφῶν). Though such *enallage* may sometimes offend the taste, it nevertheless as a rule helps to true poetic effect. A much-admired passage of the *Prometheus* (89 ποντίων δὲ κυμάτων | ἀνήριθμον γέλασμα) derives its poetic quality largely from ἀνήριθμον being conformed to γέλασμα instead of κυμάτων, to which it properly belongs.

351. "et rapinae fiunt, sorores discursationum." See on 494.

352. φέρειν has reference to plunder, as ἄγειν (326, 340) to captives, hence the phrase ἄγειν καὶ φέρειν.

353. κενός, *empty-handed*.

354. ξύννομον, *partner*.

355. οὔτε μείον οὐτ' ἴσον: i.e. but more, a peculiar litotes, cf. οὐχ ἐνὸς δорός (103). — λελιμμένοι, *eager for, desirous of* (λίπτω), with genitive 380.

356. 'What is there ground to conjecture as the issue of all this?' τί δεῖ ὑπονοῆσαι ἐκ τούτων ἢ πένθη καὶ συμφοράς; The strophe ends like a former one, βαρείας τοι τύχας προταρβῶ (332). — τί ἐκ: a hiatus similar to those noticed on 208. — πάρα: *πάρεστιν*.

358, 359. ἀλγύνει, κτλ, *causes sorrow as it meets the stern eyes of house-wives*. For κυρεῖν see on 607. — θαλαμηπόλων: from θάλαμος in its sense of 'store-room,' see the description of that in Odysseus' house, β 337-348.

360. ἀκριτόφυρτος: φύρω (φυρᾶν, 48).

361, 362. γὰς δόσις, *bounty of earth*. Ag. 1014 πολλά τοι δόσις ἐκ Διὸς ἀμφιλαφῆς τε καὶ ἐξ ἀλόκων ἐπετεῖαν. — οὐτιδανοῖς ἐν ῥόθιοις: "in waves of nothingness." ῥόθιον in its proper sense *Pr.* 1048 κῆμα δὲ πάντου τραχεῖ ῥόθιῳ | συγχάσειεν. Metaphorical applications of ῥόθος 'rush of waters' are frequent in Aeschylus. *Pers.* 406 Περσίδος γλάσσης ῥόθος, *ib.* 462 ἐξ ἐνὸς ῥόθου | παύοισι. In this play ἐπίρροθον (368), πολύρροθος (7), ταχύρροθος (285), διαρροθεῖν (192).

363-365. 'And slave-women new to sorrow must endure in misery the captive-couch of a successful lord.' — καινοπήμονες: *new to this sorrow, the horrors of captivity and bondage*.

365-368. ὥς, κτλ, *so that, should the foe prevail, my hope is that a shadowy end may come, drowning these lamentable sufferings*. — ὥς: for ὥστε. — δυσμενοῦς ὑπερτέρου: "superante hoste." See 234. — νύκτερον τέλος: i.e. death, cf. 400-405.



The reader will have seen clearly by this time with what fitness the poet, who wished to make his picture of war a complete one, gave to this play a chorus of young women; and the appropriateness of his choice will be apparent from still another point of view when later the tragic catastrophe sets in.

## V. SECOND EPISODIUM.

(A. vv. 369-652.)

CHORUS. MESSENGER (*enters from the left*). ETEOCLES (*enters from the right, attended, and followed by six captains*).

369-374. The two tristichs are probably recited, not by the coryphaeus, but by two choreutae, whose positions are such as to enable them readily to see one the left and the other the right entrance to the stage.

369. *κατόπτῃς* . . *στρατοῦ*: cf. 36, 41. For *τοί* see on 372 below.

371. *διώκων, κτλ*: metaphor from a chariot. "Plying the nimble axles of his feet." A similar figurative expression Eur. *I. T.* 267 *ἄκροισι δακτύλοισι πορθμῶν ἵχνος*, 'ferrying a track on tip-toe.' For *διώκειν* of driving cf. *Pers.* 84 *Σύριον ἄρμα διώκων*, and above 91.

372. *καὶ μὴν* . . *ὅδε*, *and see, here comes*, etc. The dramatic language constantly uses *καὶ μὴν* (*ecce autem*) to announce a new-comer. Logically these particles introduce a new head or subject. Equally common under the same circumstances is *ὅδε* in its deictic use. In the present passage no verb is expressed, as Soph. *Ant.* 626 *ὅδε μὴν Αἴμων* (*ὅδε, ὅδ' ἐστί = πάρα, πάρεστι*). *τοί* (above 369) often has much the same effect as *καὶ μὴν*, or *ὅδε*, cf. *Ch.* 1035 *ὅδε τοι μελάρροισ τοῖς βασιλείοις | τρίτος αὖ χειμῶν*.

373. *ἀρτίκολλον*, *opportune*, i.e. brought just in time for the king to receive it. Aeschylus uses the verb *κολλᾶν* 'glue,' 'fasten' itself figuratively *Ag.* 1506 *κεκόλληται γένος πρὸς ἅτα*. The adjective literally Soph. *Trach.* 768 of the poisoned tunic sticking to the body of Heracles. Figuratively again *Ch.* 580 *ὕπως ἔν ἀρτίκολλα συμβαίνη τάδε (σύμφωνα, sch.)*.

374. *καὶ τοῦδ' οὐκ ἀπαρτίζει πόδα*, *gives his foot too no measured pace*. A comparison between the king's manner of approach and that of the messenger, note *σπουδῇ* . . *πόδα* adapted to *σπουδῇ* . . *ποδῶν* (371). *οὐκ ἀπαρτίζει* apparently denotes something different from the slow step of

regal dignity, cf. Soph. *El.* 872, where Chrysothemis says of her own demeanor τὸ κόσμιον μεθεῖσα σὺν τάχει μολεῖν.

375. λέγοιμ' ἄν: potential optative 'I can relate,' etc.

376. εἶληχεν πάλον: more like the English idiom than 55, 126, 423, &c. Cf. *Ag.* 333 ὡς ἕκαστος ἔσπασεν τύχης πάλον.

377, 378. Τυδεὺς μέν: μέν because other names are to follow, see 423, the μέν that intervenes (421) referring to the adversary of Tydeus. For Tydeus and the rest of the Seven see the Introduction. — Προϊτίσιν: Pausanias, who remarks that the seven gates of Thebes still remained in his time, says that the Proetid gate was named for Proetus (below 395) a Theban, whose era and pedigree were not easy to ascertain. Its position was NE, see the Map. The Ismenus ran directly by the walls at this point, hence Tydeus was already at his post, though not yet at liberty to cross for the attack. — βρέμει, *thunders* at the gates, we should say. There is a good deal about "the thunder of the captains and the shouting" in this episodium.

378, 379. πόρον δ' . . ὁ μάντις, *but the seer forbids his crossing Ismenus' stream.* πόρος often of a river. With the name in apposition as here *Pr.* 806 νᾶμα Πλούτωνος πόρον ('river Pluton'), with genitive *Pers.* 493 ἐπ' Ἀξίου πόρον, *Ch.* 366 παρὰ Σκαμάνδρου πόρον. — This delay in consequence of unfavorable omens helps to prevent an appearance of improbability in the length of the present scene. Euripides in the *Phocissae* clearly intends to criticise this part of the work of Aeschylus when he makes Eteocles say (v. 751) ἔνομα δ' ἑκάστου διατριβὴν πολλήν ἔχει, | ἐχθρῶν ἱπ' αὐτοῖς τείχεσιν καθημένων. He accordingly reserves his own description of the Seven for a messenger's speech of prodigious length after the battle is over (*Phoen.* 1090-1199).

380. λελιμμένος: see on 355.

381. The dative belongs to the simile. For the idea see Ovid *Met.* 2, 175 sumpsitque novas fervoribus iras (serpens). Mart. 3, 44, 7 dipsas ('viper') medio perusta sole.

382. θέινει δ' ὀνειδεῖ, "*lashes with reproach*"; cf. Soph. *Aj.* 724 ὀνειδεσιν ἤρασσον. — Οἰκλείδην: Amphiarus was the son of Oicles and Hypermnestra.

383. σαίνειν μόρον: cf. 704. The seer is accused of attempting to escape the doom of death in battle by *snarling upon, cringing before* his fate, as if his announcement of unfavorable omens were a mere pretext. σαίνειν, properly of wagging the tail, as a dog or other animal, has numerous figurative uses.

384, 385. **λόφους** | **σείει**: cf. *δοχμολόφων ἀνδρῶν* (114). *Ar. Ach.* 965 (*Lamachus*) *κραδαίνων τρεῖς κατασκίους λόφους*.—**ἔσω**: as contrasted with the emblem on the *outside* of the shield (*ἐπ' ἀσπίδος*). That the bells were attached to the handles, or cross-bars (*πόρπακες*), on the inside is seen from a passage of the *Iliad*, 384 *κλύε καὶ κόμπους κωδωνοκρότους* | *παρὰ πορπάκων κελαδῶντας*. The horses were also sometimes furnished with bells. Cf. *Ar. Ran.* 963, where Euripides is made to accuse Aeschylus of terrifying his audiences, *Κύνους ποιῶν* ('representing') *καὶ Μέμνονας κωδωνοφαλαραπῶλους* ('with jingle-pony-trappings'). Aeschylus had the misfortune to be *Μαραθωνομάχης*, see on 72, 73.

386. **κλάζουσι**... **φόβον**: cf. 123. Aeschylus is rather fond of *κλάζειν*, cf. above 381, 205. *Ag.* 48 *κλάζοντες Ἄρη*, 174 *ἐπινίκια κλάζων*, 201 *μάντις ἔκλαγξεν*, &c. Observe the alliteration in this line.

388. **ὑπ' ἄστροις**, with *stars*, cf. *ἄστροισι μαρμαίρουσαν* (401). Here strictly the thought is of the pictured heaven forming an underlying ground-work or *field*. To express cause or influence the genitive would be required with *ὑπό*, see on 286.—**τετυγμένον**: often in Homer, as *Ξ 9*, defined by the scholiast *εὐτυκτον*. But the notion is frequently, as here, merely of something artificially made.

390. **πρέσβιστον ἄστρον**: "soveran of stars." *astrorum decus*, *Verg. Aen.* 9, 405. Of the sun Sophocles *fr.* 523 has *πρέσβιστον σέλας*.

391, 392. Cf. 380, 381.—**τοιαῦτα**: adverbially with *ἀλύνων*.—**σαγαῖς**: see on 125.

393. **χαλινῶν**: governed by *κατα*, "panting in his strength | against the curb."—**μένει**: *μένος*. Of a horse also *Ag.* 1067 *χαλινὸν οὐκ ἐπίσταται φέρειν* | *πρὶν αἵματηρὸν ἐξαφρίεσθαι μένος*.

396. **φερέγγυος**, *competent*, see 449, 797. Thucydides 8, 69 speaks of Antiphon as *φερεγγυώτατος πρὸς τὰ δεινὰ*. Strictly a metaphor from the courts of law 'able to give bail.'

397. 'No man's array' conveys the sense, though not the exact form of the Greek. A man's array as contrasted with the man himself, hence **μέν** and **ἀνδρός**.

399. **δὲ...οὐ**: instead of *οὐδέ*, see 546. The purpose of this is to enable the negative to be joined closely with the verb for emphasis.

400. **νύκτα ταύτην**, as *for this night*, inverse assimilation, see H. 1003, G. 153 n. 4. Regularly *νύξ αὕτη*.

401. **κυρεῖν**: i.e. *εἶναι*, cf. 23, 520, H. 984 a.

402. 'It may turn out a prophet, with a little thought,' i.e. if one reflect a moment on the matter.—**ἐννοία τινί**: explained by the interpretation that follows, *εἰ γάρ, κτλ.*

403. Paraphrase 'night of death,' etc.

404-406. *Then for its bearer would this arrogant device prove truly and rightfully significant, and he will have made this insolence his own prophecy against himself* — ὕβριν: cognate accusative, the device being in effect a prediction (σῆμα, ὕβρις, μάντευμα).

To Tydeus, of course, the light and not the darkness of his emblem was the telling part.

407. κεδνόν: κεδνός, like ἐσθλός, is in general only a poetic synonym of ἀγαθός, see 62, 504, 504. *Aq.* 648 πῶς κεδνὰ τοῖς κακοῖσι συμμίσξω;

408. τόνδε: indicating the presence of Melanippus on the stage, see below on 417-421.

409, 410. *Most noble and worshipful of the throne of Modesty.* — εὐγενής: in a moral sense. — Αἰσχύνης θρόνον: cf. Eum. 511 ὦ Δίκα, ὦ θρόνοι τ' Ἐρινύων.

411. 'Incapable of base actions, but no coward.' Boastful speaking is thought of as a shameful thing to do. Then as a sort of corrective for ἀργός, comes μὴ κακὸς δέ. The first expression may have been a proverbial one, Theogn. 1177 ἔργων αἰσchrῶν ἀπαθής καὶ ἀεργός. — φιλεῖ: see on 619.

412, 413. From the dragon's teeth sown by Cadmus sprang a crop of armed men. Cadmus threw a stone among them, whereupon they turned their arms against each other, till only five remained (*Ἄρης ἐφέισατο*). From these *autochthones* (σπαρτοί) certain patrician families of Thebes believed themselves descended.

413. *He is a scion grown, and thoroughly a native.* ἀνίεσθαι is properly used of the soil and its fruits, cf. Paus. 9, 10, 1 ἀνδρας δὲ ἀπὸ τῶν ὀδόντων ἀνείεσθαι τὴν γῆν.

414. Μελάνιππος: rather a part of the predicate than the subject of the sentence. The arrangement should be preserved in translation. — The rest of this line is a parenthesis, resulting from the previous mention of Ares, 'Ares shall test the issue with the dice of war,' i.e. it will be seen if the event of battle is to accord with what is known about Melanippus. The Romans also said *alea belli*.

415, 416. Δίκη δ' ὁμαίων: "kindred Justice." Sch. τὸ τῆς συγγενείας δίκαιον στέλλει αὐτὸν εἰς τὴν μάχην. In Δίκη the relation of Melanippus to Thebes (τεκούση μητρί) as σπαρτός is personified. Cf. 16 ff. and 615 ff. where Polynices claims the support of Δίκη. — ὁμαίων: this form also 351, the other ὕμαιως 940 &c. — κάρτα: "potissimum." But this is not exact. The goddess sends forth her champion 'in good earnest,' 'with a will' as we say, because he is eminently the right one for her to send (κάρτα ἐγχαίριος). κάρτα, lit. 'strongly' is very common in tragedy, see 658, 689, 886, 940.

417-421. As Melanippus departs to take the post assigned him, he is speeded by a brief strain of the chorus. Similarly at the departure of each of the other captains 452, 481, 521, 563, 626. The dochmiac rhythm continues, and the choral utterances are in marked contrast with Eteocles' unmoved confidence in victory and steady contempt for the invader.

417. ἄμόν: ἐμόν, see 654. — ἀντίπαλον, *champion*.

418. δικάως: alluding to Δίκη, κτλ. above.

420, 421. ὑπὲρ φίλων: limits ὁλομένων, "cruentas mortes virorum pro caris civibus pereuntium," like πόλλως πρόμαχος. Cf. what Eteocles said to the chorus 242-244. — ἰδέσθαι: note the poetic middle so common in Homer.

The tomb of Melanippus was pointed out to Pausanias (9, 18) near the Proetid gate, where after slaying Tydeus and one of the brothers of Adrastus he met his own death at the hands of Amphiaraus; and three white stones near by marked the burial place of Tydeus, of whom the Thebans quoted a line of the Iliad, not to be found in our copies, Τυδέος δὲν Θήβησι χυτὴ κατὰ γαῖα καλύπτει.

422. A transitional line repeating the prayer of the chorus.

423. The road from Plataea entered the city at the gate of Electra.

424. γίγας ὅδ' ἄλλος, *a giant this second*. ἄλλος is here merely enumerative, see 458, 486, &c. Cf. *Suppl.* 220 Ἑρμῆς ὅδ' ἄλλος, 'here again is Hermes,' after noticing altars of Zeus, Apollo, and Poseidon. Eur. *Ion* 161 ὅδε πρὸς θυμέλας ἄλλος ἐρέσσει | κύκνος ('here comes a swan next'), after seeing an eagle. Note that in these cases ἄλλος belongs to the subject and not the predicate. Capaneus is regularly classed with the Giants, not merely on account of his stature (for that is only a part of the notion conveyed by the Greek word), but from his savage impetuosity, his defiance of Heaven, and his fate. See *Batrachom.* 280 ἢ τὸ σὸν ὕπλον | κινεῖσθω μέγα Τιτανοκτόνον ὀβριμοεργόν, | ᾗ ποτὲ καὶ Καπαῆα κατέκτανες ὀβριμον ἄνδρα | καὶ μέγαν Ἐγκέλαδον καὶ ἄγρια φύλα Γιγάντων.

α' (417-421 = 452-456).

υ : — — υ | — υ | υ υ — υ | — ^ ||

υ : — — υ | — υ | υ — υ | — ^ ||

υ : υ υ — υ | — ^ ||

υ : — — | — υ | — υ | — υ || — υ | — υ | — ^ ||

υ υ υ | — υ | — — | — — ||



425. μέζων: Tydeus was small of stature according to Homer, E 801 Τυδεΐς τοι μικρὸς μὲν ἦν δέμας, ἀλλὰ μαχητής. — ὁ κόμπος, κτλ.: 'the spirit of his boast is more than human,' a personification like προσβολή ἐπιβουλεύει (21). In κατ' ἄνθρωπον φρονεῖν the verb is used as in the phrase μέγα φρονεῖν 'to be proud,' cf. Soph. Aj. 760 ὅστις ἀνθρώπου φύσιν | βλαστῶν, ἔπειτα μὴ κατ' ἄνθρωπον φρονῇ.

426. ἃ μὴ κραῖνοι τύχη: cf. 5, 549.

427, 428. θεοῦ τε.. θέλοντος... καὶ μὴ θέλοντος: ἦν τε θεὸς θέλη ἦν τε μὴ (sive.. sive). τέ.. καί as here Soph. Ant. 328 εἴαν δέ τοι | ληφθῇ τε καὶ μὴ. So καί.. καί Eur. Cycl. 332 κὰν θέλῃ κὰν μὴ θέλῃ. Note the emphasis in the repeated θέλοντος. Emphasis is also gained by the arrangement with ἐκπέρσειν πόλιν interposed.

428, 429. Nor should the rivalry (rival fire) of Zeus hinder, darting earthward in his way. ἔρις is an appropriate word for the figure, especially as Capaneus is himself πυρφόρος, see below (432, 434), and cf. the words of Sophocles about him, Ant. 134 ἀντίτυπος δ' ἐπὶ γὰρ πέσε τανταλαθεΐς, πυρφόρος ὅς, κτλ. — σκήψασαν ἐμποδῶν: the adverb here shows its literal meaning, cf. Soph. O. T. 128 κακὸν δὲ ποῖον ἐμποδῶν... εἶργε τοῦτ' ἐξειδέναι; For the idea cf. Hom. Θ 133 βροντήσας δ' ἄρα δεινὸν ἀφῆκ' ἀργῆτα κεραυνόν, | καὶ δὲ πρόσθ' ἵππων Διομήδεος ἦκε χαμᾶζε (πρόσθ' ἵππων answering to ἐμποδῶν in the present passage). — σχεθεῖν: like ἐπισχεθεῖν (453). Regularly this infinitive should have ἄν, or the future tense should be used, see GMT. 23, 2 κ. 3. An aor. infinitive thus used is really wholly indefinite as to time, but the context always makes it clear that the future is meant, cf. Pr. 667 (response of an oracle) κεί μὴ θέλοι, πυρῶν ἐκ Διὸς μολεῖν ('would come') | κεραυνόν. Here we have ἐκπέρσειν in the former clause.

431. προσήκασεν: for the past tense see on 542.

432. γυμνὸν ἄνδρα: symbolizing contempt for the feeble powers of an enemy. The device of a man in full armor (466) may be contrasted with this one.

433. διὰ χερῶν ὥπλισμένη: a peculiar expression, but perfectly intelligible, sch. ἐν ταῖς χερσὶν αὐτοῦ ἀνθ' ὅπλου οὕσα ἢ λαμπάς. More regular in Eur. Bacch. 733 θύρσοις διὰ χερῶν ὥπλισμέναι (γυναικες). διὰ χερὸς occurs 513.

435. A similar aposiopesis (H. 1060) Aj. 646 σωτηρίων δὲ πραγμάτων εὐάγγελον | ἤκοντα πρὸς χαίρουσαν εὐεστοὶ πόλιν — | πῶς κεδνὰ τοῖς κακοῖσι συμμίσγω; For a regular way of carrying out the construction see 470. — ξυστήσεται: see 509, 672, 675.

436. μὴ: not οὐ, because the negation does not make a statement, but belongs to the notion in the ptp. taken generally (μὴ τρέσας = ἄτρεστος). See H. 1026.



437. 'One gain begets another.' If the Thebans gained by the impious boasting of an enemy, that boast itself might be called a gain. But see on 1033, 1034.

438. **τοί**: an instance of the *gnomic* use of the particle in stating a general truth. Examples are numerous, but *Pers.* 827 may be aptly quoted here, Ζεὺς τοι κολαστῆς τῶν ὑπερκόμπων ἄγαν | φρονημάτων ἔπεστιν. — **ματαίων**: 'profane,' so 442. — **ἀνδράσιν**: a similar dative of interest 597.

439. **κατήγορος**, *index*. **κατήγορον γίγνεσθαι, κατηγορεῖν** 'betray,' cf. *Ag.* 271 εὖ γὰρ φρονούντος ὄμμα σοῦ κατηγορεῖ ("gives token true").

440. 'Utters threats that he is prepared to execute.' Eur. *Heracl.* 691 μή τοί μ' ἔρυκε δρᾶν παρεσκευασμένον. — **ἀπειλεῖ**: used absolutely, as *Soph. O. C.* 1038 χωρῶν ἀπείλει νυν. It finds a complement however in θεοὺς ἀγίζων.

441. **ἀπογυμνάζων στόμα**: "giving speech full play."

443. **γεγωναί**: *μεγαλόφωνα*.

444. **πέποιθα**: see 37, 521. — **αὐτῷ**: dative after ἤξειν, which implies hostility, cf. *Pr.* 358 ἀλλ' ἦλθεν αὐτῷ Ζηνὺς ἄγρυπνον βέλος, | καταβατῆς κεραυνός. Cf. the dat. in 443, 470. — **ξυν δίκῃ**: like ἐνδίκως (405) of deserved punishment. — **πυρφόρον**: the word is taken from Capaneus himself (432). *Soph. O. C.* 1658 πυρφόρος θεοῦ κεραυνός.

445, 446. Direct allusion to 431.

447. **ἀνὴρ**: emphatic. The human adversary of Capaneus is now named, cf. 505, 509. — **στόμαργος**: cf. ἀπογυμνάζων στόμα above. The thought here is the same as in 436, τίς ἄνδρα κομπάζοντα, κτλ;

448. **αἰθων λῆμα**: "of fiery temper." The word αἰθων is perhaps chosen with reference to *πυρφόρος*, etc. — **Πολυφόντου βία**: like the Homeric βίη 'Ηρακλείη, &c. Aeschylus has made rather free use of this periphrasis in the epic portion of his play (569, 571, 577, 620, 641).

449, 450. **φερέγγυον**: see 396, 470. — **προστατηρίας** | **Ἀρτέμιδος**: "of guardian Artemis." Probably the goddess had a temple before the gate of Electra, cf. 501.

455. **πωλικῶν**: *παρθενικῶν*, as *πῶλος* 'foal' is often poetically said for *παρθένος*.

455, 456. **ἔδωλίων.. ἐκλαπάξαι**: sc. ἐμέ.

457. **καὶ μὲν**, *and now*, see on 372. — **ἐντεῦθεν**, *next*.

458. **τρίτῳ.. τρίτος**: this rhetorical doubling is especially common with expressions of number, cf. 526 f., 631. *Soph. Ant.* 13 δυοῖν ἀδελφοῖν ἐστερήθημεν δύο. — Eteoclus is made the third also in Sophocles' enumeration of the Seven, *O. C.* 1316 τρίτος δ' Ἑτέοκλος, Ἀργεῖος γεγώς.

459. ἐπήδησεν: πηδῆσαι here answers to the Homeric ἁρῶσαι or θορεῖν, Γ 325 ὡς ἄρ' ἔφην, πᾶλλον δὲ μέγας κορυθαίολος Ἑκτωρ | ἄψ' ὁρώων· Πάριος δὲ θοῶς ἐκ κλήρος ὄρουσεν. Η 182 ἐκ δ' ἔθορε κλήρος πυρέης, ὅν ἄρ' ἤθελον αὐτοί, | Αἴαντος.

460. The Neistian gate, NW.

461. ἐν ἀμπυκτῆρσιν ἐμβριμωμένας, *snorting in their snoutlets* (ἀμπυκτῆρ ἀμπυς). Chariots of war have been mentioned already 50, 151, 204. — The Greeks said ὁ ἵππος but αἱ ἵπποι.

462. δινεῖ, *wheels*. Since they cannot be held still, the steeds are required to describe circles until the moment comes for the charge. In gyros ire coactus equus. — πρὸς πύλαις πεπτωκέναι, *to have fallen upon the gates*. The perf. infinitive has the proper meaning of the tense, and at the same time is more emphatic than an aor. or pres., see GMT. 18, 3 x.

463. φιμοί: 'mouth-pieces.' *φιμός* strictly a *noszle*, bell or trumpet-shaped, attached to the head-gear so as to resound with the horse's breath. Cf. *Pr.* 343 ὅς εἶχε πῶλους τέσσαρας ζυγηφόρους. | φιμοῖσιν αὐλωτοῖσιν ἐστομωμένας. — βάρβαρον, *barbaric, outlandish*. All this is in accordance with the idea explained in the note on 72, that is with the actual experience of the poet and many of his hearers.

464. μυκτηροκόμποις: even the horse has his boast. The glory of his nostrils is terrible, *Job* 39, 20. Observe the weighty words in these lines, *horse-boasting* phrases (ἄμαθ' ἱππόκρημνα, *Ar. Ran.* 929). — πληρούμενοι, *as they fill*, pres. ptep. *Eccl.* 538 σάλλιγξ βροτείου πνεύματος πληρουμένη.

465. οὐ σμικρὸν τρόπον, *in no mean fashion*. Cf. τὸν μέγαν τρόπον (283)

466, 467. κλίμακος προσαμβάσεις | στείχει, *mounts a ladder's rungs*. For the construction cf. *Pr.* 708 στεῖχ' ἀνθρώτους γύας. For the form προσαμβ, see on 742.

468. καὶ οὗτος: he too, like the one before described (434). Note φανεῖν of the inscription in that passage, *βοᾶν* here, λέγειν 647.

469. σφέ: singular, see H. 261 D a; G. 79 x. 3.

470. τὸν φερέγγυον: the article is idiomatic like that with a ptep. denoting purpose.

472. πέμποιμ' ἄν: the potential opt. often in responding to a request or order. — ἤδη, *at once*. — σὺν τύχῃ δέ τῳ: a litotes for ἀγαθῇ τύχῃ 'god-speed,' cf. *Ch.* 138 ἐλθεῖν δ' Ὀρέστην δεῦρο σὺν τύχῃ τινι | κατεύχομαι σοι.

473. καὶ δὴ πέπεμπται: 'and there he is sent,' words accompanying

the exit of Megareus, cf. *ἤδη* in the line before. The force of *καὶ δὴ* may generally be given in English by emphasizing the auxiliary verb, these particles being regularly used when something requested or promised is visibly carried into effect. *Synopl.* 506 King. *κλάδους μὲν αὐτοῦ λείπε* ('leave the branches where you are'). . . . Coryphaeus. *καὶ δὴ σφε λείπω* ('see there, I do leave them'). — *κόμπων ἐν χεροῖν ἔχων*: the meaning of this is made clear by 554.

477–479. Cf. 46–48.

477. *τροφεῖα*: the price paid for *τροφαί*. see 548. *τὰ τροφεῖα τῇ πατρίδι ἀποδοῦναι* was the usual phrase for discharging this obligation, *πληρῶσαι* is to pay *in full*, as we say.

478. *καὶ δὺ' ἄνδρε καὶ πόλισμ' ἐπ' ἀσπίδος*: *τὸν φέροντα τὴν ἀσπίδα καὶ τὸν ἐγγεγραμμένον τῇ ἀσπίδι καὶ τὸ ἐπ' ἀσπίδος πόλισμα γραφέν*. The king shows his contempt for the boasters by treating their emblems in this facetious way. So of Parthenopaeus' device he says (560) that the Sphinx will remonstrate with the owner of the shield for exposing her to such battering at the hands of the Thebans.

479. *ἐλών*: this includes the idea of killing the real man, in accordance with the frequent epic use of *ἐλεῖν* for *κτανεῖν*. — *δῶμα κοσμήσει*: cf. 278.

480. *Boast over another and stint me not the tale*. The messenger who brings his story of the boasters does their boasting for them, as it were. Similarly 1044, 1045. Aristophanes *Ran.* 940 makes Euripides say that when he received Tragedy from the hands of Aeschylus he was forced to take measures for reducing her flesh, she was so 'bloated with boastings' (*οἶδοῦσαν ὑπὸ κομπασμάτων*, see 552). — *φθόνει λέγων*: the ptp. is required by the sense (*διατέλει λέγων*), the inf. would have a different meaning, see 236.

481, 482. *ἐπεύχομαι*: followed first by accusative and infinitive, then by dative (after *ἐπ*). — *τάδε . . . σε τυχεῖν*, *that thou mayest win these spoils*, alluding to 478 f. For *τυχεῖν* with accusative cf. 699 *βίον εἰς κურήσας*. *Ch.* 711 *τυγχάνειν τὰ πρόσφορα*.

β' (481–485 = 521–525).

υ : — υ — | — υ || υ — υ υ | — ^ ||  
 υ : — υ υ υ | — ^ ||  
 υ : — — | — υ | — υ | — ^ ||  
 > : υ υ — υ | — > || υ υ — υ | — ^ ||  
 5            — υ | — υ | — — | — ^ ||  
              — υ | — υ | — υ | — υ ||

483. **ὑπέραυχα**, *overweening* words. The verb *αὐχεῖν* 'say confidently' occurs often in Aeschylus and Euripides.

485. **νεμέτωρ**: 'avenger' (dispenser). *Pr.* 526 ὁ πάντα νέμων Ζεὺς. *Suppl.* 403 Ζεὺς ἐτερορρεπής, νέμων εἰκότως ἄδικα μὲν κακοῖς, ἕσια δ' ἐννόμοις. — **ἐπίδοι**: see 106, differently 220.

486. **τέταρτος**: Hippomedon fourth also *Soph. O. C.* 1317 τέταρτον Ἴππομέδοντ' ἀπέστειλεν πατῆρ | Ταλαός.

486, 487. **γείτονας** . . | "**Οὔγκας Ἀθάνας**, *neighlaring to Onca Athena*, i.e. to her shrine. This gate was the same as the Ogygian, SW. Onca is said to have been a Phoenician name of the goddess; her statue and altar, in the open air according to Pausanias, marked the spot where the cow finally lay down that Cadmus followed in obedience to the oracle. An epigram has been preserved, *Οὔγκας νῆος ὅτ' ἐστὶν Ἀθήνης, ὅν ποτε Κάδμος | εἶσατο, βοῦν θ' ἰέρευσεν, ὅτ' ἔκτισεν ἄστυ τὸ Θήβης.*

487. **Ἀθάνας**: in tragedy only Ἀθάνα, and Ἀθηναία (Aesch.), never Ἀθηνᾶ. Observe that *Οὔγκας* also is Doric.

488. **Ἴππομέδοντος**: the second syllable is long in the verse, so that the *μ* must have been doubled in pronunciation. So 547 Παρθένο-παῖος, and in a fragment of Sophocles Ἀλφειβοίαν. Aeschylus takes this liberty with the word instead of adopting an arrangement that would introduce the anapaest, which is admissible with proper names from the necessity of the case, see 569 and the line quoted on 486. The dramatic poets inherited a lot of names that had adapted themselves by tradition to the dactylic form of epic poetry and were thus exactly unsuited to iambic verse. — **σχῆμα καὶ μέγας τύπος**: "form and mighty mould." The whole line is a periphrasis like Πολυφόντου βία.

489. *A spacious orb, his shield's circumference I mean.* Cf. Milton *P. L.* 6, 254 (the fiend) He hasted, and opposed the rocky orb | of ten-fold adamant, his ample shield: | a vast circumference.

490. 'It made me shudder when he twirled it; that I will not deny.' Translate thus to preserve the order of the two lines. ἄλω is of course the object of the verb as well as of the ptc. — In **ἐφρίξα δινήσαντος** the acts are contemporaneous, cf. *ἔδεις' ἀκούσασα* (203), *H.* 856b. — For the genitive see on 247.

491. **ἄρα**: like ὥς *ἔοικεν*.

494. Smoke is a "flickering twin of fire" as *Ag.* 494 the thirsty dust is 'contiguous sister of mud.' Aeschylus is fond of metaphors suggested by family relationship, cf. 551. Only those touching the relation of child to parent are familiar to the modern ear, as *πειθαρχία τῆς εὐπραξίας μήτηρ* (224). A favorite example from Aesch. is his des-

ignation of the stormy Salmydessian coast as 'stepmother of ships' (μητρὺνὰ νεῶν, *Pr.* 727).

495, 496. *While the bowl of the hollow-bellied orb is set on a base* (ἔδαφος) *surrounded with wreaths of serpents.* Translate thus, although of course περίδρομον is epithet of κύτος, and πλεκτάναισι governed by προσ-. But πλεκτάναισι also limits περίδρομος (passive), as the arrangement shows. Both κύτος and κοιλογάστρω strictly express concavity, as if the shield was thought of from the point of view of its bearer, but there is no ambiguity on this account. The device consists of Typhon himself in the centre belching fire, and a rim of snakes (the snaky part of him?) at the bottom all round. Typhon is elsewhere regularly termed hundred-headed, and Hesiod *Th.* 825 says, ἑκατὸν κεφαλαὶ ὕφιοις, δεινοῖο δράκοντος, | γλώσσησι δνοφερῇσι λελειχμύτες. A scholiast on our passage goes so far as to assert that it was usual to represent earth-born monsters as *snake-footed* (δρακοντόποδας).

497. αὐτός, *himself*, i.e. the owner of the shield.

498. βακχᾷ πρὸς ἀλκὴν Θυιάς ὤς, *raves Thyiad-like for battle.* The Thyiad, Maenad, Bacchant is typical of any frenzy or wild enthusiasm, *Suppl.* 564 of the madly-driven Io, below 836 of the distracted mourner. — ἀλκὴν: in this sense also 569, 876.

501. πρῶτον μὲν: first the divine antagonist, then the human.

501, 502. ἦδ' ἀγχίπολις | πύλαισι γείτων: 'yonder near neighbor to the city's gates.' Direct allusion to the words of the messenger 486.

503. *Shall ward him as a fell serpent from her brood.* — νεοσσῶν: figuratively of the Thebans within the gates. Cf. 291.

505. ἀνὴρ: emphatic, the human antagonist. So below (509). — κατ' ἀνδρα: the local sense of the preposition is more prominent than in ἐπ' αὐτῷ (447, 620), cf. 528.

506. ἐξιστορήσαι: as one who seeks to learn his fate of an oracle or seer. — ἐν χρεία τύχης: cf. 286. *Soph.* 4j. 963 ἐν χρείῃ δορός.

507. οὐδέ, *nor again*, making a separate category of ὕπλων σχέσιν, to which all the rest of the speech is given.

508. εὐλόγως: 'happily' we should say, πρὸς λόγον τοῦ σήματος (519). All lucky finds, allotments, coincidences and the like were attributed to the agency of Hermes. The remark implies that Hyperbius had been selected to defend the gate of Onca, without especial reference to his probable adversary or the emblem of his adversity. There is nothing to show that the Theban champions were assigned to their several positions by lot, but the poet probably meant to have it understood that the gate at which each was to stand (58, 282 ff.) had been determined in advance of the messenger's report. See on 655.



509-511. *For as the man will meet his man as enemy, so they will bring about a meeting of hostile gods upon the shields.* The first clause, which would regularly have μέν, prepares for the second and more important one in the rhetorical contrast.—ἀνὴρ: ὁ ἀνὴρ.—τῷ: τούτῳ, see 197 (τῶν).

512, 513. *While Hyperbius has father Zeus upon his shield, firm-standing, with blazing bolt in hand.*

513. σταδαῖος ἦσται: there is a notion of firmness in ἦσται, which is stronger and more significant than a mere ἐστί would have been (ἐνιδρυμένος, sch.).—διὰ χερσός: see 433.—φλέγων: causative.

515. μέντοι, *I say*. προσφίλεια is used ironically referring to πολέμους above (510).

516, 517. πρὸς, *on the side of*.—γέ, *forsooth*, because of the well-known issue of the combat between Zeus and Typhon. This is described at length *Pr.* 351-372.—Τυφῶ: the nominative Τυφῶς which corresponds to this genitive occurs *Pr.* 370.

518. 'The human combatants are likely to have the same success,' i.e. as the two gods in their struggle with each other.

519, 520. τέ: introducing the final inference, 'and so Hyperbius conformably to the device may find a savior in Zeus, who is on his shield.'—ἐπ' ἀσπίδος κυρῶν: cf. 400 f.

The disposition to be prolix and to dwell on the names in the above passage (509-520) is as truly Grecian as the opposite habit of cutting words of evil omen short.

521. ἀντίτυπος (τύπτειν): here for ἀντίπαλος.

523. Typhon is called χθόνιος δαίμων as one of the earth-born, Hes. *Th.* 821 ὀπλότατόν τέκε παῖδα Τυφώα Γαῖα πελώρη. Aeschylus *Pr.* 351 terms him τὸν γηγενῇ Κιλικίων οἰκήτορα ἄντρον. Originally the monster must have typified the volcanic agencies of nature.

524. δαροβίοισι θεοῖσιν: Homer θεοῖς αἰειγενέτησιν (*Γ* 206). θεοὶ αἰὲν ἔοντες (*Α* 290). Of Typhon it is said *Pr.* 354 πᾶσιν ἀντέστη θεοῖς. In the Homeric Hymn to Apollo (v. 306) he is called πῆμα βροτοῖσιν.

527. The gate of Boreas, in other authors Κρηναῖαι, Κρηνίδες, is here named from its position, N.

528. Cf. *Jr.* 33 κατ' αὐτὸν τύμβον ἀθλίου Λίχα, 'directly over against the tomb of Lichas.' Amphion and Zethus, the Theban Dioscuri, had a common sepulchre.

529. αἰχμήν, *by the spear*, see *H.* 712, *G.* 158 n. 2.

530. πεποιθώς: approaching the sense of τολμών, 'confident enough to revere it,' etc.—ὀμμάτων ὑπέρτερον: plus oculis suis, a com-



mon expression with the ancients. As the apple of his eye, *Iout.* 32, 10.

531. ἦ μὴν: these particles, which regularly introduce an oath or affirmation expressed by the future indicative, may be retained with the infinitive of the indirect discourse. In translation their effect may be given with the leading verb, 'he solemnly swears,' etc.

531, 532. βία | Διός, *in spite of Zeus*, cf. 612, 746. This oath is the illustration of μάλλον θεοῦ σέβειν πεποιθώς above. Statius *Theb.* 3, 615 makes *Caraneus* say, *virtus mihi numen, et ensis | quem teneo.*

532. μητρὸς ἐξ ὀρεσκόου: from *Atalanta* namely, the huntress, who was finally compelled to take a husband *Meilanion*, after he had outstripped her in the foot-race by the trick of dropping the golden apples, *Hesperidum miratam mala puellam.*

533. καλλίπρῳρον: this epithet also of *Iphigenia* *Ay.* 236 στόματος καλλιπράρον. *Sophocles Trach.* 13 has βούπρῳρος. *Parthenopaeus* was the *Nireus* (the handsome man, B 673) of the Theban expedition. *Eur. Suppl.* 888 ὁ τῆς κυναγού δ' ἄλλος Ἀταλάντης γόνος | παῖς Παρθενοπαῖος, εἶδος ἐξοχώτατος. *Stat.* 4, 251 pulchrior haud ulli triste ad discrimen ituro | vultus et egregiae tanta indulgentia formae.—ἀνδρόπαις ἀνήρ: "a stripling hero." A similar compound is βούπαις, *Ar. Vesp.* 1206.

534, 535. These lines not only denote the point of age with more precision (see on 666), but are a fuller indication of beauty. Cf. *Hom.* κ 278 νεηνίη ἀνδρὶ ἑοικώς, | πρῶτον ὑπηνήτην, τοῦπερ χαριεστάτη ἦβη.—ῶρας φυούσης: sc. αὐτόν (τὸν Ἰουλον), "youth's growth."—ταρφύς, *thick* (τρέφειν), for ταρφεῖα. So θῆλυς for θήλεια in poetry, *II.* 229 a.

536, 537. "And he with soul, not maiden's like his name, | but stern, with flashing eye, is standing there." The man is 'of virgins named' (i.e. Παρθενοπαῖος = παρθενίας 'virgin's child,' cf. *Soph. O. C.* 1321 ἐπάνυμος τῆς πρόσθεν ἀδμήτης χρόνῳ | μητρὸς λοχευθείς, πιστὸς Ἀταλάντης γόνος), but his disposition belies his name.—γοργόν δ' ὄμμα: cf. *Pr.* 356 (of Typhon) ἐξ ὀμμάτων ἥστραπτε γοργωπὸν σέλας.

538. οὐ μὴν . . γέ, *yet by no means.*

539. πόλειως ὄνειδος: the Thebans had promised the hand of their queen to him who should deliver them from the Sphinx by solving the riddle that the monster had propounded; the unknown Oedipus came and performed this task, and the incestuous union with his mother *Jocasta* was the consequence.

541, 542. προσμεμηχανημένην | γόμφοις: cf. 643. Aeschylus betrays a liking for γόμφος 'nail,' 'rivet,' and its compounds and deriva-

tives. The sound of the word is κομπῶδες. In *Pers.* 71 Xerxes' bridge of boats is called πολύγομφον ὄδισμα.

542. ἐνώμα, *was wielding*, i.e. at the time when I saw him, cf. 50, 591. Throughout these descriptions of the messenger the present tense predominates, adapted to the actual state of affairs before the attack is made (see on 378) and the suspense that characterizes the scene: but an occasional imperfect or aorist (431, 490, 497) lends naturalness to the account of an eye-witness.

543. ὑφ' αὐτῇ, *under her*, i.e. in her talons like a bird of prey, as Euripides describes her φοιτάσι πτέροις χαλασί τ' ὤμοσί τοις, *Phoen.* 1024. The Sphinx destroyed every Theban who tried to solve the enigma and failed.

544. *So that the most darts of all shall be hurled against this man*, namely Parthenopaeus. ἀνδρὶ τῷδε is said by the messenger from his own point of view (cf. 395, 424, 470), and not from that of the subject of ἐνώμα, although there is something of purpose as well as result implied in the infinitive (H. 1054, 1 f; GMT. 98, 2 x. 1). But such confusion (or fusion) of standpoints is very common in Greek, especially where pronouns are concerned, see on 1007. The bright figure of the Sphinx, in bold relief, with a Theban in her clutches, is an exasperating challenge on the part of the bearer of the shield, who is ready to receive missiles in full measure from the defenders of the wall. Eteocles takes up this point 560, 561.

545. 'Once here he is not likely to do a small business in fighting.' κἀπηλος 'retail-dealer,' as opposed to ἔμπορος 'merchant,' 'importer,' often bore a contemptuous sense.—ἐλθὼν: said with reference to μακρῶς κελεύθου, κτλ. below.

546. δ' οὐ: see on 399.

547. Παρθενοπαῖος: see on 488. Saving the name to the end of the passage helps the play on it above (536). The poet takes a certain advantage of the previous knowledge which his hearers had of the legend.—ὁ . . . τοιοῦδ' ἀνὴρ, *such a man as that*, so with article Soph. *O. T.* 895 αἱ τοιαῖδε πράξεις.

548. Eur. *Suppl.* 890 Ἀρκὰς μὲν ἦν, ἐλθὼν δ' ἐπ' Ἰνᾶχου ῥοὰς | παιδεύεται κατ' Ἀργεῖος. The exile, we are told, was in consequence of a homicide.—ἐκτίνων καλὰς τροφάς: see on 477. In the adjective allusion is made again to his beauty of person.

550-552. 'Ay, for were they to obtain from Heaven the fates they meditate, then would they indeed utterly and miserably perish, together with all those unholy boasts of theirs.' Eteocles speaks with direct

reference to the wish of the messenger  $\mu\lambda\iota$   $\kappa\rho\alpha\iota\nu\omicron\iota$   $\theta\epsilon\acute{o}\varsigma$ , and this saves 550 from any ambiguity, sch.  $\tau\acute{\upsilon}\chi\omicron\iota\epsilon\nu$   $\pi\alpha\rho\grave{\alpha}$   $\tau\hat{\omega}\nu$   $\theta\epsilon\hat{\omega}\nu$   $\hat{\omega}\nu$   $\kappa\alpha\theta'\eta\mu\hat{\omega}\nu$   $\phi\rho\omicron\nu\omicron\iota\sigma\iota\nu$ ,  $\tau\omicron\upsilon\tau\acute{\epsilon}\sigma\tau\iota\nu$   $\tilde{\alpha}\pi\epsilon\rho$   $\eta\mu\acute{\iota}\nu$   $\tilde{\alpha}\pi\epsilon\iota\lambda\omicron\upsilon\sigma\iota\nu$   $\alpha\upsilon\tau\omicron\iota$   $\pi\acute{\alpha}\theta\iota\omicron\iota\nu$ .

551.  $\tau\acute{\alpha}\nu$ :  $\tau\omicron\iota$   $\tilde{\alpha}\nu$ . —  $\pi\alpha\nu\tilde{\omega}\lambda\epsilon\iota\varsigma$   $\pi\alpha\gamma\kappa\acute{\alpha}\kappa\omega\varsigma$   $\tau\epsilon$ : note the coördination of adjective and adverb, and cf. 71.

552. For the dative with  $\alpha\upsilon\tau\omicron\varsigma$  see II. 774 a, G. 188, 5 n.

553.  $\delta\tilde{\nu}$   $\lambda\acute{\epsilon}\gamma\epsilon\iota\varsigma$   $\tau\omicron\nu$   $\tilde{\Lambda}$   $\rho\kappa\acute{\alpha}\delta\alpha$ , *whom you speak of as the Arcadian*. Said with contempt. The name of Arcadian was proverbially synonymous with *mercenary*, and the nation may have had ill repute as boasters (cf. Xen. *Hell.* 7, 1, 23, 32); at any rate Eteocles emphasizes this in the case of Parthenopaeus above the others (556, 557). Note the article with the predicate noun, H. 669 a, G. 141 n. 8.

554. Cf. 473. —  $\chi\epsilon\iota\rho$   $\delta'$   $\delta\tilde{\rho}\tilde{\alpha}$   $\tau\hat{o}$   $\delta\rho\acute{\alpha}\sigma\iota\mu\omicron\nu$  ('the thing to do'): with this expression cf.  $\pi\omicron\delta\tilde{\omega}\kappa\epsilon\varsigma$   $\tilde{\iota}\mu\mu\alpha$  (623).

555.  $\tau\omicron\tilde{\upsilon}$   $\pi\acute{\alpha}\rho\omicron\varsigma$ : Hyperbius.

556, 557. As if the principal objection to Parthenopaeus inside of Thebes would be too much talk on his part. —  $\acute{\epsilon}\rho\gamma\mu\acute{\alpha}\tau\omega\nu$ :  $\acute{\epsilon}\rho\gamma\omega\nu$ . —  $\tilde{\alpha}\lambda\delta\alpha\acute{\iota}\nu\epsilon\iota\nu$   $\kappa\alpha\kappa\acute{\alpha}$ , *to foster mischief*. See 12.

558.  $\delta\acute{\alpha}\kappa\omicron\varsigma$  ('beast,' 'monster'  $\delta\acute{\alpha}\kappa\nu\epsilon\iota\nu$ ) occurs several times in Aeschylus. In *Ag.* 824 he calls the Wooden Horse  $\tilde{\Lambda}$   $\rho\gamma\epsilon\acute{\iota}\omicron\nu$   $\delta\acute{\alpha}\kappa\omicron\varsigma$ .

559.  $\phi\acute{\epsilon}\rho\omicron\nu\tau\alpha$ , *one who bears*.

560. See on 478. —  $\acute{\epsilon}\xi\omega$   $\delta\acute{\epsilon}$ , *but without*, significantly after  $\acute{\epsilon}\sigma\omega$  above.

561. See 544. —  $\tilde{\upsilon}\pi\hat{o}$   $\pi\tau\hat{o}\lambda\iota\nu$ : i.e. under the wall, from its defenders in the towers. The accusative implies motion, action.

563.  $\iota\kappa\nu\epsilon\acute{\iota}\tau\alpha\iota$  . .  $\delta\iota\acute{\alpha}$ : 'thrills.'

564. Cf. Hom.  $\Omega$  359  $\delta\rho\theta\alpha\iota$   $\delta\tilde{\epsilon}$   $\tau\rho\acute{\iota}\chi\epsilon\varsigma$   $\acute{\epsilon}\sigma\tau\alpha\nu$   $\tilde{\epsilon}\nu\tilde{\iota}$   $\gamma\nu\alpha\mu\pi\omicron\iota\sigma\iota$   $\mu\acute{\epsilon}\lambda\epsilon\sigma\sigma\iota\nu$ . Aeschylus *Ch.* 32 has  $\delta\rho\theta\acute{o}\theta\rho\iota\acute{\xi}$   $\phi\acute{o}\beta\omicron\varsigma$ . —  $\delta\rho\theta\acute{\iota}\alpha\varsigma$ : conformed to  $\tau\rho\iota\chi\acute{o}\varsigma$  instead of  $\pi\lambda\acute{o}\kappa\alpha\mu\omicron\varsigma$ , see on 348.

566, 567. Allusion to 550–552.

567.  $\tilde{\epsilon}\nu$   $\gamma\tilde{\alpha}$ : thus denying them a return to their native land.

$\gamma'$  (563–567 = 626–630).

$\cup$ :	—	—	$\cup$		—	$\cup$		—	—	$\cup$		—	$\wedge$	
$\geq$ :	$\underbrace{\quad}$	—	$\cup$		—	$\geq$	$\cup$	$\cup$	—	$\cup$		—	$\wedge$	
	$\cup$	$\cup$	$\cup$	$\cup$		—	$\cup$	—	$\geq$		—	—	$\wedge$	
$\cup$ :	$\cup$	$\cup$	—	$>$		—	$\cup$	—	$\cup$		—	$\cup$		
$\cup$ :	—	—		$\cup$	$\cup$		—	$\cup$		—	$\cup$			

This scheme is transcribed exactly from Schmidt. The 2nd foot of line 3 he calls an "inverted dochmius." The rhythm of line 4 is peculiar.

568-625. A different tone pervades these lines from that which has been heard thus far. The character of Amphiaræus introduces a pleasing contrast into the description, and the passage devoted to him is transitional to the strictly tragic manner that sets in at v. 653, after the mention of Polynices the seventh chief.

569. Cf. Pind. *Cl.* 6, 25 (the words of Adrastus) *ποθέω στρατίας ὀφθαλμῶν ἐμῆς. | ἀμειότερον μαντιν τ' ἀγαθὸν καὶ δοῦρι μάρνασθαι.* Soph. *O. C.* 1313 *δορυποῦς Ἀμφιάρεως, τὰ πρῶτα μὲν | θάρεϊ κρατύνων, πρῶτα δ' οἰωνῶν ὁδοῖς.*

570-575. See the Introduction.

570. The Ὁμολῶδες, SE. were next to the Προῖδες, at which Tydeus was stationed, and where Amphiaræus is said to have slain Melanippus the adversary of Tydeus, see remarks following note on 421. Whether the seer and Tydeus could actually have exchanged words while at their posts it is futile to inquire. The Seventh gate, where Polynices stood, whom Amphiaræus is represented as reproaching here, was on the opposite side of the city.

571. Equivalent to *πολλὰ κακῶς λέγει τὸν Τυδεά. — κακοῖσι:* the dative as if *βάζει* were like *θειεῖ* (352) or *ὀνειδίζει*, cf. Hes. *Opp.* 184 *χαλεπῶς βάζοντες ἐπεστο.* [Eur.] *Ibs.* 717 *πολλὰ δὲ τὰν βασιλ.δ' ἐστίαν Ἀτρειδᾶν κακῶς ἔβαζε.*

573. The article with the nouns, instead of predicative nouns merely without article, conveys something of the effect of direct quotation: Amphiaræus said *σὲ τὸν ἀνδροφόντην*, κτλ. See on 553, and cf. *Pr.* 834 *προσσηρεῖς ἢ Διὸς κλεινὴ δάμαρ. — ἀνδροφόντην:* referring to the homicide that had caused the exile of Tydeus and thus brought about his alliance with Adrastus. — *πόλεως:* Argos.

573. Ἄργεῖ limits *ἐξάσκαλον. — τῶν κακῶν,* cf. *her troubles*, i.e. the war, the expedition.

574. By his league with Polynices Tydeus has been guilty of summoning the Fury to aid brother against brother, and thus of ministering to fratricidal bloodshed.

575. *βουλευτήριον:* adjective in the masculine gender, cf. *προστατήριος* (449).

577. *ἐξυπτιάζων ὄμμα,* with *enlarged eye.* "Vultus increpantium."

578. *And twice at last dividing the name,* i.e. he ended by repeating a Πολύ-*reikes*. Πολύ-*reikes*, see 658, 830. Sch. *eis δύο διαρῶν τὸ ὄνομα τοῦ Πολυμείκους. τὸ πολὺ καὶ τὸ ρεῖκος.* Cf. Shak. *Cymb.* 5, 5 Thou, Leonatus, art the lion's whelp: 'the fit and apt construction of thy name, | being Leo-natus, doth import so much.

579. διὰ στόμα: see 51.

580. καί, *nam*. Polyneices asked the support of the gods in his attempt to reinstate himself by force of arms, see 639 ff.

581. Η. M. B 119 αἰσχρὸν γὰρ τὰδε γ' ἔστι καὶ ἐσπόμενα πεισθέντι.

582, 583. Cf. Soph. *Ant.* 106 [of Polyneices] τοῦ γὰρ πατρὸς καὶ θεοὺς πῶς ἐγγενεῖς, | φεγὰς κατακτείνω ἑλόντες ἀνὰ τῆρ' | τοῖσσι κατ' ἄρας, κτλ. — πορθεῖν: of attempted action.

584-586. "Sicut matris caedes nullo jure purgatur, sic patria vastata nullo pacto vastatori amica fiet."—τέ.. τέ: to mark the similarity of the two acts, the first question preparing for and illustrating the second. Thus *ἀν..δε* often, *τέ..τε* as here *Ag.* 79 ff. Polyneices claims a right to be reinstated in Thebes (544). Amphiaraios maintains that granting the justice of the claim, and conceding the success of his attempt to establish it by force, the war remains inexpiable and would be practically of no avail.

584. What right will there be to him *quod* of a mother? The Greeks made very free use of *σθενύειν* 'quench' in figurative language, cf. Soph. *Ag.* 1047 εἰ μὴ θεῶν τοῦ τάνδε πύραν ἐσθύνει. Eur. *H. F.* 46 ὁ δὲ σθένε σβέσθ' φόνον. Critias, fr. τὴν ἀνομίαν τοῖς νόμοις κατέσβεσεν.

585. σῆς ὑπὸ σπουδῆς, *through thy efforts*.

587, 588. Although *πιανῶ* and *κακυνθῶς* are to the speaker only ordinary (poetic) expressions for death (especially in battle) and burial, they are meant to convey a special significance to the hearers of the play, familiar as they were with the whole Theban legend.

589. οὐκ ἄνθρωπος: cf. Cic. *De Iul.* 1, 49 Amphiaraium autem sic honoravit fama Graeciae, deus ut haberetur atque ab ejus solo, in quo est humatus, oracula peterentur. The *Oracle-oracle* of Amphiaraios was famous. Strabo says, at the spot where in the words of Sophocles (*ib.* see Strab. 9, 22) Ἰδαίον λαγέλας θάδαα εἶπε | ἀνέστην ἄνθρωποι καὶ περυσσέντε θύον. Pind. *Ol.* 9, 21 κατὰ γὰρ' αὐτὸν πέποι καὶ φαιδίας ἵππου ἐκάρει. Non. 9, 50 ἰ β' Ἀμφιαρῶν σχισμαὶς κεραυνῶ παύει | θεὸς τὰν δαδόντεσσιν χεῖρα, καὶ τὸν εἰς ἵππον. 10, 15 γὰρ β' ἐν θάδαα ἵππεσσιν κεραυνώδεια δὲ θελεται | κατὰν Οἰκονομῶν, πολέμου κεραι. The seer knows his fate but not the exact form in which it is to come, see 617.

The situation of Amphiaraios is similar to that of Mopsos at Theophrastus, whose epitaph composed by Simonides is preserved *Hitt.* 7, 228 Μόψος τοῦδε κλειστοῦ Μεγαστίδα, ὅς ποτε Μόψος | Σπερχεῖον ποταμὸν ἀπὸν ἠεὶ κλειπόμενος | ἀντίπας, ὅς ποτε Κῆρος ἐπερχόμενος εἰσα εἶδως | οὐκ ἔτλη Σπάρτης ἡγεμόνας προλιπεῖν.

591. ἡῦδα: for the tense see on 542.



592. οὐ γὰρ δοκεῖν ἄριστος, ἀλλ' εἶναι θέλει. Cf. *Ar.* 788 πολλοὶ δὲ βροτῶν τὸ δοκεῖν εἶναι | προτίουσι, δίκην παραβάντες. The sentiment is Socratic, *Xen. Mem.* 1, 7, 1 ἀεὶ γὰρ ἔλεγεν ὥς οὐκ εἴη καλλίων ὁδὸς ἐπ' εὐδοξίᾳ, ἢ δι' ἧς ἂν τις ἀγαθὸς τοῦτο γένοιτο, ὃ καὶ δοκεῖν βούλοιτο. *Plat. Apol.* 36 E ὃ μὲν γὰρ (the victor at Olympia) ὑμᾶς ποιεῖ εὐδαίμονας δοκεῖν εἶναι, ἐγὼ δὲ εἶναι. Plutarch *Vit. Arist.* 3 has preserved a tradition that when this line of Aeschylus was pronounced in the theatre, all eyes were turned upon Aristides "the Just," who was present. Plutarch in the passage cited gives δίκαιος instead of ἄριστος (an evident adaptation to the story), but elsewhere quotes the line with ἄριστος.

593. διὰ φρενός explains the metaphor ἄλοκα. See on 64, and cf. *πηδαλιῶν διὰ στόματα* (206). We sometimes say a 'fertile' mind. — καρπούμενος, *reaping the fruit of*.

594. τά, *those*. The article denotes the *well-known* character of the man.

597, 598. 'Alas for the human destiny that links a righteous man with the ungodliest of all.' — ὄρνιθος: for the free use of this word see *Ar. Av.* 720 ὄρνιν τε νομίζετε πάνθ' ὅσα περ περὶ μαντείας διακρίνει. — βροτοῖς: dative of interest, not going with the adjective in the next line.

599. So *Pers.* 753 the folly of Xerxes in undertaking an expedition against Hellas is traced to evil associations, ταῦτά τοι κακοῖς ὁμιλῶν ἀνδράσιν διδάσκεται | θούριος Ξέρξης.

601. θάνατον ἐκκαρπίζεται, *yields a harvest of death*, literally 'has death produced from it,' sch. ἐκφέρει, see on ἀμείβεται (856). Cf. *Pers.* 821 ὕβρις γὰρ ἐξανθοῦσ' ἐκάρπωσε στάχυν | ἄτης, ὅθεν πάγκλαυτον ἐξαμὰ θέρος. — This line is explanatory of what immediately precedes, hence the asyndeton. The asyndeton in 600, however, is only for vividness of expression, see H. 1039. The whole remark is a rejoinder to 593, 594.

602-608. The speaker illustrates his reflection by two general cases expressed as alternatives (ἢ . . ἢ), the former drawn from the experience of the sea (a familiar and almost proverbial example), the latter from that of the state. Observe the gnomic tenses ὄλωλεν, ἐδάμη, II. 824 b, 840; GMT. 30.

602-604. *Hor. Od.* 3, 2, 26 vetabo qui Cereris sacrum | vulgarit arcanæ sub isdem | sit trabibus, fragilemque mecum | solvat phaselon: saepe Diespiter | neglectus incesto addidit integrum. Eng. 'in the same boat.'

603. θερμοῖς, κτλ.: 'hotly bent on some wickedness,' sch. θερμοῖς καὶ σπουδαίοις εἰς τὸ πανουργεῖσθαι. Cf. *Ar. Plut.* 415 ὃ θερμὸν ἔργον κἀνδύσιον καὶ παράνομον | τολμῶντε δρᾶν.



605. ἀνδράσιν: added to keep in view the general nature of the statement (cf. ἀνδρῶν γένει immediately above), thus leaving πολίταις to express the specific difference between this example and the former (πλοῖον, ναύταις). — δίκαιος ὤν: i.e. αὐτὸς δίκαιος ὤν, opposed in thought to ταῦτοῦ κυρήσας, κτλ. below.

606. The epithet ἐχθροξένους may have been suggested by some event of the times that marked an inhumane policy on the part of Athens. — θεῶν ἀμνήμοσι: cf. Diespiter neglectus in the Horatian passage quoted above.

607. "Falling most justly in the selfsame snare." So *Aj.* 358 Troy captured is said to have a net (στεγαὴν δίκτυον) thrown over her towers, and the fall of the city is attributed to the offence of Paris against Ζεὺς ξένιος. — κυρήσας: κυρεῖν is a poetic synonym of τυγχάνειν in all its senses and constructions.

608. 'Is smitten by God's unsparing scourge and laid low.' μάστιγι is not in the same metaphor with ἀγρεύματος.

609. λέγω: see 489, 658.

612. βίᾳ φρενῶν, in spite of his better thoughts; to be joined with συμμυεῖς.

613, 614. Sch. ἐπὶ τὴν εἰς "Αἶδην ἀποικίαν ἐλκυσθήσεται.

613. As they extend the train, the one too distant for return. — πομπή means 'mission' as well as 'procession.' — For the infinitive as used here (μακρὰν πάλιν μολεῖν) see H. 642, 952 last example under adjectives, G. 261 fifth example.

The doomed Seven against Thebes are fling far down to "the undiscovered country from whose bourn | no traveller returns." With irony they are described as τείνοντες πομπήν ("the innumerable caravan, etc.").

616. κάκη: see 192.

618. Cf. *Eum.* 713 κᾶγωγε χρησμούς τοὺς ξιμούς τε καὶ Διὸς | ταρβεῖν κελεύω μηδ' ἀκαρπώτους κτίσαι ("nor rob them of their fruit"). *Pind. Isthm.* 8, 100 ἐπέων δὲ καρπὸς | οὐ κατέφθινε. — εἰ... ἔσται: i.e. μέλλει ἔσεσθαι, H. 893 c, GMT. 49, 1 x. 3. — Λοξίου: this name of Apollo, of uncertain etymology, occurs very often in Aeschylus, as *Eum.* 19 Διὸς προφήτης ἐστὶ Λοξίας πατρός.

619. "And He or holds his speech or speaks in season." — φιλεῖ: 'is wont,' 'likes.'

620. ὅμως δέ: correlative to μέν (615).

621. ἐχθρόξενον: here in a good sense, differently from 606. — πυλωρόν: a word formed like θυρωρός, τιμωρός, οἰκουρός, &c. √For (δρᾶν), 'ward.'

622-624. "Old is his mind, his body in its prime, | his eye swift-footed, and his hand not slow | to grasp the spear from 'neath the shield laid bare."

622. γέροντα τὸν νοῦν: Lasthenes is thus a suitable antagonist for Amphiaras, see 595. νοῦν, as χεῖρα in the next line, is of course accusative of specification. — φύνει: cf. ἄρας φουόσης (535). For the change of grammatical structure here see on 759.

624. While not in action the soldier could hold his spear in the left hand under the shield.

627. εὐτυχῇ: alluding to the last words of Eteocles.

628. δορίπονα: see 169.

629. πύργων δ' ἔκτοθεν: i.e. before ever entering the city. Cf. 454, 525, 558.

631. δῆ: because the messenger has now reached the last of the series. — There were poetic reasons for saying 'the Seventh gate' here instead of giving its usual name ("Ῥψισται, SW.), see on 800.

633. ἀράται καὶ κατεύχεται, *imprecates and invokes upon*. A couplet of synonymous terms for the sake of weight and fulness of expression. Cf. σφάγια καὶ χρηστήρια (230). Such phrases are of frequent occurrence in the poets from Homer down, and in the orators, especially Demosthenes. — We have a very natural instance of *anticipation* (prolepsis, II. 878) in these lines (631-633). Note γέ strengthening the exclamatory οἶας.

634-638. These lines give the prayer in the form of indirect discourse. "scilicet se (cum turres scandent, et rex nunciatus fuerit, et paeana ob urbem captam cantaverit) tecum congregari, etc."

634, 635. Note ἐπι- 'over' with all three participles. — ἐπικηρυχθεῖς: ἀναγορευθεῖς ἄρχων.

635. ἐπινίκιον παιᾶνα ἐπαλαδάξας μετὰ ἰαχῆς. — ἀλώσιμον παιᾶνα: Ag. 10 occurs ἀλώσιμος βᾶξις 'tidings of capture.' See 119. — ἰακχάζειν is properly to shout the *Iacchus* (Ἰακχ', ὦ Ἰακχε, Ar. *Ran.* 316). Cf. 498.

636. ξυμφέρεσθαι: cf. ξυνοίσετον (510). — καὶ κτανὼν θανεῖν πέλας, *and slay and be slain at thy side*. Cf. 961 Παισθεῖς ἔπαισας. Σὺ δ' ἔθανες κατακτανών. It is to be observed that an unequal fate, the death of one brother and survival of the other, is not contemplated here or elsewhere in the play.

637, 638. 'Or as the author of his disgrace and banishment, thus to have vengeance on thee alive, by exile in this selfsame way.' Either

blood for blood, or exile for exile. τῷς anticipates τὸν αὐτὸν τὸνδε τρόπον.

640. ἐποπτήρας, *witnesses, guardians*: βοηθοίς. ἐποπτεύειν often of divine charge and care, *Ch.* 1063 καὶ σ' ἐποπτεύων πρόφρων θεὸς φυλάττοι.

641. ὦν: from the possessive ὅς, see II. 692, 1, G. 147 n. 2. — πάγχυ is an epic word.

644. τευχιστὴν ἰδεῖν, *a warrior to behold*. The construction like θαῦμα ἰδέσθαι, &c. Cf. 972, 973. τευχιστής is formed like ἀργιστής (60). ἀνδρῶν τευχιστῆρων occurs *Pers.* 902. Both words are poetic for ὀπλίτης (τεῦχος = ὄπλον).

645. σωφρόνως ἡγουμένη, *with modest mien preceding*.

646. Δίκη δ' ἄρ' εἶναι φησιν, *Justice she claims to be*. — ἄρα: inferential (ὥς τὰ γράμματα λέγει), suitably to the tone of an informant who does not care to take the responsibility for the truth of the assertion. Hence εἶναι φησιν, cf. the Homeric εὔχεται εἶναι.

647. δέ implies that something like Δίκη μὲν εἰμὶ would complete the legend in its direct form.

647, 648. κατάξω: κατάγειν is the causative of κατέρχεσθαι, κατιέναι, &c., all being words specially used of the return of an exile to his native city. Cf. 992, *Ar. Run.* 1165 φεύγων ἀνὴρ ἦκει τε καὶ κατέρχεται (with reference to *Ch.* 3, said by Orestes, ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι). — ἐπιστροφάς, *range*. *Eum.* 547 ξενοτίμους ἐπιστροφὰς δωμάτων.

649-652. These lines form an epilogue to the messenger's account just as 375, 376 were introductory to it.

649. ἐκείνων: referring to all the Seven. — ἐξευρήματα, *devises*.

650. σὺ δ' αὐτὸς ἤδη γνῶθι, *do thou now determine for thyself*. By ἤδη the messenger means that his own part is all done, for the sequel (τὰντεῦθεν ἤδη, *Eum.* 60) he takes no responsibility. The repetition below (652) betrays his anxiety on this point. — τίνα πέμπειν δοκεῖ (σοι): expressed vaguely and generally, in order to avoid the least suggestion of the conflict that is likely to ensue.

651, 652. ὡς, *for*. — By ἀνδρὶ τῷδε the speaker means himself, a very common use of the pronoun. — κηρυκευμάτων: genitive of cause. It is my duty to bring the whole tidings, but there my duty ends. — ναυκληρεῖν πόλιν, *how to steer the state*. Cf. 2, 62. For the infinitive here see H. 986, third example, G. 280 n. 3.

The messenger goes out.

(B. vv. 653-719.)

ETEOCLES. CHORUS.

653 ff. At this point the epic style recedes, and the genuine tone of tragedy is recovered.

653, 654. All the epithets belong to γένος, cf. 691. θεῶν . . στύγος is in sense an emphatic equivalent of θεοστυγές, the emphasis largely consisting in the interruption of the grammatical structure by substituting noun for adjective. Cf. σωφρόνων μισήματα (186), and Ch. 1028 θεῶν στύγος (of Clytaemnestra).

655. Eteocles recognizes the working of the curse in the chance that has brought Polynices to the Seventh gate, where he had himself meant to stand. See on 508, and cf. 282.

657. τεκνωθῆ: cf. 437 for the figurative use. — δυσφορώτερος γόος: of the whole city namely, if the cause be lost through any want of self-control on the part of the king. His own admonitions to the chorus on this point early in the play will be remembered.

Only for a brief moment does Eteocles betray an unwarlike emotion, and this feeling itself takes on directly the form natural to a man of battles.

658. ἐπωνύμῳ δὲ κάρτα, *for him most truly named*, τῷ κατ' ἐπώνυμα φιλονείκῃ. Cf. 829, Eur. *Phoen.* 636 ἀληθῶς δ' ὄνομα Πολυνείκην πατὴρ, ἔθετό σοι θεία προνοίᾳ νεικεῶν ἐπώνυμον.

659. τοὔπισημ' ὅποι τελεῖ: "what way his badge shall end." τελεῖν intransitive, Ch. 1021 οὐ γὰρ οἶδ' ὅπη τελεῖ.

660. εἰ, *whether*.

661. φλύοντα, *babbling*, φλυαροῦντα. Pr. 504 μὴ μάτην φλύσαι θέλων. — φοίτῳ: *μανία*. Observe the alliteration in the line.

662, 663. ἡ Διὸς παῖς παρθένος Δίκη: cf. Hes. *Όμη.* 254 ἡ δέ τε παρθένος ἐστὶ Δίκη, Διὸς ἐκγεγαυῖα. | κυδρὴ τ' αἰδοῖται τε θεοῖς οἱ Ὀλυμπον ἔχουσιν. The *inviolability* of law is typified in this conception. — παρῆν | ἔργοις ἐκείνου, *attended his deeds and thoughts*, then *perhaps this might have been*. — ἔργοις καὶ φρεσίν: emphatic as opposed to γράμματα φλύοντα above, like the frequent antithesis of λόγῳ and ἔργῳ. — τόδε: τὸ τὴν Δίκην βοηθῆσαι αὐτῷ, καὶ εἰσάξαι εἰς τὴν πατρίδα, καὶ νικῆσαι ἡμᾶς.

664. ἀλλά, *but as it is*. Like, the common νῦν δέ. — οὔτε . . φυγόντα μητρόθεν σκότον, *neither when he fled the darkness of the womb*. Cf. *Eum.* 665 οὐδ' ἐν σκότοισι νηδύος τεθραμμένη. Note the aorist ptep. here and in the following line indicating a *point* of time (a period of age without regard to its continuance), like ἐν below. See on 490.

665. Nor in his childhood, nor ever when he was a youth (ἔφηβος). —

ἐν τροφαῖσιν would strictly be while the child is dependent on the mother or τροφός (16). The divisions of age are of course not intended to be definitely marked off in this passage. Cf. the Homeric phrase τράφεν ἦδ' ἐγένοντο. — πῶ: placed here, though properly modifying the leading verbs (667) and the whole negation.

666. Cf. 534 f. ξυλλογῇ, *gathering*. Of the ten ages of human life, given as periods of seven years by Solon *jr.* 27, the third is as follows: τῇ τριτῇ δὲ γένειον ἀεξομένων ἔτι γυῖων | λαχνοῦται, χροίης ἄνθος ἀμειβομένης.

667. *Has Justice regarded him with favor and deemed him worthy of herself.* Note καί, instead of οὐδέ, combining the verbs closely under the negation.

The allegorical application of the above lines is plain, οὐδὲ ἐν μιᾷ ἡλικίᾳ ἔπραξέ τι δίκαιον. It is however the language of passion, whereby Eteocles advances with tremendous emphasis to the announcement of the sole example that is of weight, 668, 669 (cf. 580–586). Aeschylus does not mean to have it understood that one brother was more to blame than the other in their disagreements previously to the descent of Polynices upon his native city: on the contrary, it is only an equality in this regard that morally justifies their equal fate. In the play, however, the one stands as defender, and the other as would-be destroyer of Thebes, and this situation has influenced the poet's delineation of Eteocles, and excites on the part of the spectator a higher sympathy for the elder brother. See the last lines of the play (1073–1079).

668. οὐδὲ . . μὴν: expressing as an emphatic additional statement what is really the sole important illustration of the truth enunciated. — κακουχία: κακώσει.

670, 671. ἦ δῆτα, *verily*. — πανδίκως ψευδώνυμος Δίκη: for πανδίκως see on 171. But here there is a play upon the words. Cf. *Pr.* 85 ψευδώνυμος σε δαίμονες Προμηθεά | καλοῦσιν, αὐτὸν γὰρ σε δεῖ προμηθεώς, κτλ.

672–674. Eteocles tries to justify the indulgence of an evil impulse (κακοῦ ἔρωτος, 687) by an appeal to the same argument (ὀργὴν ὁμοῖος, 678) that Polynices was wrongly using (τούτοις πεποισώς, ἐνδικώτερος). The real motive is hate (ἐχθρὸς ἐχθρῶ), and warlike fury (θυμοπληθὴς δορίμαργος ἄτα, 686).

673. μᾶλλον ἐνδικώτερος: such double comparatives (or superlatives) are rare, as in English. *Suppl.* 279 μᾶλλον ἐμφερέστεραι. Hom. Ω 243 ῥηίτεροι μᾶλλον.

675. σὺν . . στήσομαι: see 435, 509, 672. — φέρε: addressed to an attendant.



676. *κνημίδας*: these are regularly mentioned first, *κνημίδας μὲν πρῶτα περὶ κνήμησιν ἔθηκε* (Γ 330). — *πετρῶν προβλήματα*: i.e. helmet, cuirass, &c. The genitive sustains a different relation from that in 540. As here Eur. *Suppl.* 208 *χείματος προβλήματα*.

677–719. This scene may be compared with a former one (203–263) both for the similarity of external form, and the impressive contrast in spirit and situation. The appropriateness of a female chorus is again clearly seen, the sentiments expressed in opposition to Eteocles being such that, though the noblest in the tragedy, they could not have been uttered by men (cf. 717).

The use of tristichs in this play is noticeable (*six* lines of the coryphaeus here at first), as that of quatrains is in the *Prometheus*.

677. The expression of endearment is due to the earnestness of the entreaty, so again 686. Similarly 203 *ὦ φίλον Οἰδίποϊ τέκος*, caused by emotion of a different sort.

678. *ὀργὴν ὁμοίως*, *like in temper*. — *τῷ κάκιστ' αὐδωμένῳ*: *τῷ ἀδελφῷ σου βλασφημουμένῳ*.

679. *ἀλλὰ . . ὅλως*, *no, 'tis enough, etc.*

680. *ἐς χεῖρας ἔλθειν*, *manus convertere*. — *αἷμα γὰρ καθάρσιον*, *'tis expiable blood thus shed*.

681. *ὁμαίοιν*: the word is aptly chosen here. Used even more significantly again 940. — *αὐτοκτόνος*: 'fratricidal' we should say. Such compounds of *αὐτός* in tragedy are employed not only of *mutual* violence (cf. 734, 805), but of any *unnatural* treatment of kindred by kindred, as *Suppl.* 65 *παῖδός μόνον, ὡς αὐτοφόνως ὤλετο πρὸς χεῖρὸς ἔθεν* (Philomela's).

This line is followed by one that is not consistent with it in grammatical structure (*anacoluthon*). The irregularity is a natural one and rhetorically effective, and is of such frequent occurrence as to have received the name of 'nominative absolute' (*nominativus pendens*).

682. "This is pollution never waxing old." Cf. Soph. *O. C.* 954 *θυμοῦ γὰρ οὐδὲν γῆράς ἐστιν ἄλλο πλὴν | θανεῖν*. Thuc. 2, 44 *τὸ γὰρ φιλότιμον ἀγῶνων μόνον*. The thought of this line is more directly expressed in the second strophe of the next stasimon, 738 *τίς ἂν καθαρμούς πόροι*;

683–685. Eteocles, from his soldier's standpoint, can see only an act of ingloriousness and cowardice in avoiding the conflict with his brother, to which he is tempted, and the probable issue of which he rather craves than dreads.



683, 684. To Eteocles, in his present state of mind (see 653-655), life is at best an evil (*κακόν*). To make his meaning clear he adds parenthetically *μόνον γὰρ κέρδος ἐν τεθνηκόσι*, *the only gain for me is in the grave*. Cf. Soph. *Ant.* 461 *εἰ δὲ τοῦ χρόνου | πρόσθεν θανούμαι, κέρδος αὐτ' ἐγὼ λέγω.* | ὅστις γὰρ ἐν πολλοῖσιν, ὡς ἐγώ, κακοῖς | ζῇ, πῶς ὅδ' οὐχὶ κατα- νὼν κέρδος φέρει;

683. *φέρει*: the optative of a vague condition, a "mere supposition," instead of the subjunctive (or present indicative) expressing general time is idiomatic (Attic). Cf. Thuc. 1, 120 *ἀνδρῶν γὰρ σωφρόνων μὲν ἔστιν, εἰ μὴ ἀδικοῖντο, ἡσυχάζειν*. Soph. O. T. 315, *ἄνδρα δ' ὠφελεῖν ἀφ' ὧν | ἔχοι τε καὶ δύναιτο, κάλλιστος πόνος*. The general turn of the thought is helped here by *τις*, although the speaker is really thinking of his own case alone. (The imperative *ἔστω* is of course adapted rather to the particular part of the statement.) 'If a man may bear evil apart from dishonor, well and good.' — *εἴπερ* occurs with the optative also *Suppl.* 941 *ἄγοις ἄν, εἴπερ εὐσεβὴς πίθοι λόγος*.

685. *κακῶν δὲ κᾶσχροῶν*: of *κακά* alone (such must be his life at the best) *εὐκλεία* at least might be predicated; not so of *κακά καὶ αἰσχροά*, "quæ mala simulque turpia sunt." The genitives limit *εὐκλείαν*, but see H. 733 a.

The chorus, alarmed at the sinister words of Eteocles, which betray a disposition to yield to a bad impulse and attribute it to fate, breaks into lyric strains and makes a noble effort to check his growing mood.

686, 687. *τί μέμονας*; *what is this rage of thine?* *μέμονα* is frequent in Homer, and is always a strong word. — *θυμοπληθὴς δορίμαργος ἄτα*, *passionate wild infatuation of the spear*. — *φερέτω*, "abripiat."

688. *ἔκβαλε.. ἀρχάν*: *principiis obsta*.

689. *τὸ πρᾶγμα*: *τὸν ἡμέτερον ἀφανισμόν*. — *κάρτ' ἐπισπέρχει*, *mightily impels*. The expression answers to *φερέτω* above. For *ἐπισπέρχειν* in connexion with the figure in the following lines cf. Hom. ε 304 *ἐπι-*

δ' (686-688 - 692-694).

∴ : ∪ ∪ \_ ∪ | \_ > || ∪ ∪ \_ ∪ | \_  
 > || ∪ ∪ \_ ∪ | \_ > || ∪ ∪ \_ ∪ | \_ ∧ ||  
 ~ ∪ ∪ | \_ ∪ | \_ \_ | \_ ∧ ||

The first two lines of this strophe must be regarded as forming a dochmiac "system" (H. 1074 b), or in other words a single long verse. The same is true of the first three lines of strophe ε'.

σπέρχουσι δ' ἄελλαι | παντοίων ἀνέμων. See 285.—θεός answers to ἅπα above and δαίμων (705) of the chorus, so far as the latter is at present willing to concede any external (supernatural) influence.

690. ἔτω κατ' οὖρον; "drift with the breeze." κατ' οὖρον is like our expression 'with the stream,' and implies the renunciation of all effort to stem the tide. Of the flight after the battle of Salamis, *Pers.* 480 σύδην | κατ' οὖρον οὐκ εὐκοσμον αἶρονται φυγῇν. Soph. *Trach.* 468 ἀλλὰ ταῦτα μὲν | ρείτω κατ' οὖρον.—κῦμα Κωκυτοῦ: in the metaphor with κατ' οὖρον, although grammatically κῦμα is the object of λαχόν, which agrees with γένος the subject of the sentence (ἀπώλειαν καὶ φθορὰν κληρωσάμενον).

691. Φοῖβη στυγηθέν: see 745 and the context there.

692. ὤμοδακῆς, atrocious. See 541, and cf. the proverbial expression for cruel hate, Hom. Δ 35 ὤμων βεβρώθοις Πρίαμον Πριάμοιό τε παῖδας.—ὤμοδακῆς ἥμερος κτλ defines κακὸς ἔρως (687).—ἄγαν and ἐξ- have the same force, like φερέτω above.

693. πικρόκαρπον, κτλ, to do manslaughter that bears the bitter fruit of blood unwhitened. Cf. αἷμα δρέψασθαι (718).—ἀνδροκτασίαν: a Homeric word.

694. αἵματος οὐ θεμιστοῦ: the opposite of αἷμα καθάρσιον (680).

695. φίλον: not without pathos in this connexion; note its proximity to ἐχθρά.—μέλαιν' ἄρά: cf. 832.—προσιζάνει: perhaps a metaphor from an ill-omened bird (δίκαν κόρακος ἐχθροῦ, *Ag.* 1473). Cf. *Pr.* 276 πλανωμένη | πρὸς ἄλλοι' ἄλλον πημονή προσιζάνει ('alights upon').

697. Calling the earlier a gain above the later doom, i.e. saying that the sooner I die the better. Cf. 684, and see again the quotation from the *Antigone* made in the note on that line, εἰ δὲ τοῦ χρόνου | πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω.—κέρδος predicate-noun, πρότερον (υῶρον) object.—We may say that μόρου is genitive after the comparative force of κέρδος (= κέρδιόν τι), but πρότερον helps to bring about the construction, which is a perfectly natural one.

Eteocles evades what is the main point with the chorus (αἵματος οὐ θεμιστοῦ), and says not a word about the death of his brother until 719. He holds stubbornly to his own point of honor, and his fatalistic idea that the curse must be fulfilled.

698. σύ: emphatic. There is free will in men; they should not help on what they call fate, by hurrying to meet it under the impulse of desire or despair. ἀλλ' ὅταν σπεύδῃ τις αὐτός, χῶ θεὸς συνάπτεται, *Pers.* 742.

698, 699. κακὸς οὐ κεκλήσει βίον εὖ κυρήσας, thou wilt not have a bad

name for finding life in a good way (i.e. by avoiding the unholy conflict), "si vitam honesto modo servaveris." *κακός* alludes to *αἰσχύνῃς*, *αἰσχυρά* above. The antithesis *κακός*, *εὖ*, is a pointed way of setting forth a view directly opposed to that of Eteocles. For *κυρεῖν* (*τυγχάνειν*) with accusative see on 481.

699, 701. *μελάναιγίς* . . *Ἐρινύς*: cf. 977, *Eum.* 375 *ἀμετέραις ἐφόδοις μελανείμοσιν*. The present epithet depicts the Erinyes in a warlike guise. Similarly 953 *ἐπηλάλαξαν ἀραί*. — *ἔξεισι δόμων*: cf. *Ag.* 1189 *κῶμος ἐν δόμοις μένει*, | *δύσπεμπτος ἔξω, συγγόνων Ἐρινύων*.

702. *πώς*: *nescio quomodo*. — *παρημελήμεθα*: so of Orestes, *Eum.* 300 *παρημελημένον* | *ἔρρειν, τὸ χαίρειν μὴ μαθόνθ' ὅπου φρενῶν*.

703. But the *funer* of our destruction is admired by them, i.e. my death is the only offering that can gratify them, *τὴν ἀπώλειαν ἡμῶν ἐν χάριτος μοίρῃ λαμβάνουσιν*. — *χάρις* is the reply to *θυσίαν* above.

704. Cf. 383 *σαίνειν μόρον τε καὶ μάχην ἀψυχία*, and the note. — *ἔτι*: ironical and bitter. 'Why now be longer fawning on my doom!' — even if I have been weak enough to do so until now. Cf. *ἤδη* above. — *ὀλέθριον μόρον* = *ὄλεθρον*. Adapted exactly to *ὀλομένων* in the previous line.

705. *νῦν ὅτε σοι παρέστακεν*, do it now when that doom stands close by thee, *νῦν κολακευτέον τὸν θάνατον; ὅτε σοι οὗτος παρέστηκε καὶ ἐπῆλθεν*. Cf. *Hom.* Π 852 *ἀλλά τοι ἤδη | ἄγχι παρέστηκεν θάνατος*. — *νῦν* is the emphatic rejoinder to the *ἤδη* and *ἔτι* of Eteocles.

705–708. *ἐπεὶ δαίμων λήματος ἐν τροπαίᾳ μεταλλακτός*, for the genius in a later change of thy temper shifting ("daemon, te animum tuum tandem mutante, et ipse mutatus"), etc. Now is the very time to weaken, the chorus says, when your blood is so high and the awful consequences are so imminent; if you wait, perhaps you will find that you do not really want to die, and fate will not seem as now to be impelling you. The psychological truth on which this pleading is based appears under a similar form in the *Ajax* of Sophocles, where Calchas the seer declares that if Ajax (who was bent on suicide) could

ε' (698–701 = 705–708).

> : ∪ ∪ — ∪ | — > || ∪ ∪ — ∪ | —  
 > || ∪ ∪ — ∪ | — > || ∪ ∪ — ∪ | —  
 > || ∪ ∪ — ∪ | — > || ∪ ∪ — ∪ | — ^ ||  
 ~ ∪ | — ∪ | — L | — ^ ||

*θεοί* in l. 4 is pronounced with synizesis.

be kept in doors one day, he was safe, 756 *ἐλατὶ γὰρ αὐτὸν τῇδε θῆμέρα μόνῃ* | *δίας Ἀθάνας μῆνις*. Athena is the poetic counterpart of *δαίμων* in our passage.

The metaphor in this passage is from a wind (*τροπαία*, *πνεῦμα*, and perhaps *ζεῖ*). — *δαίμων* here (*θεός*, *τύχη*) shows how nearly the supposed external, and the internal impulses coincide. — *θελεμωτέρῳ*, *gentler*. *θελεμόν* = *ἡσυχον*. *Synops.* 1028 (*ποταμοί*) *θελεμὸν πᾶμα χέουσιν*. — *ζεῖ*: *se*. *πνεῦμα* or *δαίμων*, though the word is by usage equally well adapted to *λήμα*. *Soph. O. C.* 434 *ὀπηνίκ' ἔξει θυμός, ἥδιστον δέ μοι | τὸ κατθανεῖν ἦν*.

709. *ἐξέξεσεν*: cf. *Eur. I. T.* 987 *δεινὴ τις ὀργὴ δαιμόνων ἐπέξεσεν*. — *γάρ*, *ay*. — *κατεύγματα*, *imprecations*.

710, 711. "And all too true the visions of the night, | my father's treasured store distributing." Eteocles had dreamt of the duel, and his dreams interpret for him the curse, *σιδαρονόμῳ διὰ χερί ποτε λαχεῖν κτήματα* (789).

712-719. The change from a lyrical form to that of dialogue on the part of the chorus indicates that Eteocles is likely to have his way. Compare the change at 241, 245. The words of the coryphaeus are more of the nature of personal entreaty than of moral pleading as before.

712, 713. Cf. 260, 261.

712. *καίπερ οὐ στέργων ὅμως*: see 187 ff. For *ὅμως* see *II.* 979 b, *GMT.* 109 x. 5 (a).

713. *ὦν ἄνη τις*: *ἂ ἀνύσιμά ἐστιν*. — *μακράν*: adverb.

715. "Thou shalt not blunt my sharpened edge with words." There are numerous examples of this figure of speech. *Soph. fr.* 762 *ὀργὴ γέροντος ὥστε μαλθακὴ κοπίς | ἐν χειρὶ θήγει, σὺν τάχει δ' ἀμβλύνεται*.

716. *καὶ κακὴν*, *even though inglorious*, i.e. even though the king take no part in the conflict. Without meaning to recant (*κακὸς οὐ κεκλήσει*) the coryphaeus nevertheless uses plain terms here instead of specious ones, to show that even granting Eteocles' point of 'honor,' the position taken by the chorus is still stronger than his (*εἰ μὲν γὰρ εὖ πράξαμεν, αἰτία θεοῦ*). *Victrix causa diis placuit*.

717. "That word a warrior must not tolerate." For this regular use of *στέργειν* cf. *Ay.* 1570 *τάδε μὲν στέργειν | δύστηλτά περ ὕπθ', κτλ.* *ἀγαπᾶν* and *ἀρέσκειν* are used in a similar way.

718. *δρέψασθαι*: cf. *πικρόκαρπον ἀνδροκτασίαν* above (693).

719. *θεῶν διδόντων, κτλ*: these last words of Eteocles are to be compared with the final lines of some other passages 562, 625. — *ἐκφύγοι*: the subject is taken from *αὐτάδελφον* in the preceding line.

Eteocles goes out, with his attendants.

## VI. SECOND STASIMUM.

This ode bears the same relation to the departure of Eteocles that the shorter strains of the chorus bore to the several exits of the six other captains. While it is being sung, the conflict at the gates is supposed to be decided.

The first strophe and antistrophe, with their solemn rhythm and sublime imagery, form as it were a prelude to the rest of the song.

720, 721. **πέφρικα**: see 490. For the tense cf. *δέδοικα, δέδια, πεφόβημαι*, &c. — **ὠλεσίοικον** | **θεόν**: *δωμάτων γὰρ εἰλόμαν ἀνατροπᾶς* ("my choice was made for overthrow of homes"), say the Furies *Eum.* 354. Cf. *φθερσιγενεῖς Ἑρινύες* (1054).

722. **κακόμαντιν**: probably alluding to the dreams of Eteocles (710).

723, 724. **πατρός εὐκταίαν**, *invoked of the father*, see on 792. Although *πατρός* of course limits *Ἑρινύν*, it has a special connexion with the verbal force of the adjective. — **Ἑρινὺν** | **τελέσαι**: dependent on *πέφρικα*. 'I shudder at the thought of the Fury fulfilling, etc.' See GMT. 46 N. 8.

725. **κατάρας**: *κατεύγματα* (709). — **Οἰδιπόδα**: Doric genitive, again 886, and a corresponding accusative 752. — **βλαψίφρονος**: the prose word is *φρενοβλαβής*. A tragic fragment illustrates both the word and the idea, *ὅταν δ' ὁ δαίμων ἀνδρὶ πορσύνῃ κακά, | τὸν νοῦν ξβλαψέ πρῶτον* (*dementat prius*).

α' (720-726 = 727-733).

∪ : — ∪ — | — ∪ ∪ — | — — — ||  
 ∪ ∪ : — ∪ — ∪ | — — — — ||  
 ∪ ∪ : — — ∪ ∪ | — — — — ||  
 ∪ ∪ : — ∪ — ∪ | — — — — ||  
 5 ∪ ∪ : — — ∪ ∪ | — — — — ||  
 ∪ ∪ : — — ∪ ∪ | — — ∪ ∪ | — — — ||  
 — ∪ ∪ | — ∪ ∪ | — ∪ | — ∪ ||

For the Ionic rhythm see H. 1121 ; G. 301, 2 ; Schmidt p. 31. The peculiarity of Schmidt's notation consists merely in treating the feet always as *a minore*, just as iambs and anapaests regularly appear in his schemes as trochees and dactyls with anacrusis. That is, a *bar* must always begin with a syllable upon which an ictus falls. — Note *εὐκταίαν* l. 4, and see on *Ὅγκα*, p. 59, foot.

Other memorable songs in Aeschylus having the Ionic rhythm are *Pers.* 65-113, and *Pr.* 397-414.







734, 735. αὐτοκτόνως αὐτοδαΐκτοι: adjective and adverb as in 551. For the form of the adv. cf. αὐτοφόνως in the passage from the *Supplices* quoted in the note on 681. Other compounds of δαΐζειν 'cleave,' 'pierce,' 'rend' are found in Aeschylus, and also δαϊκτῆρ (916), δαϊκτωρ.

738. Cf. 680-682.

740. Note the interlaced arrangement of the words.

743. παρβασίαν: for παραβ., like προσαμβάσεις (for ἀναβ.) 466. *Apocope*, H. 84 D.

743, 744. ὠκύποινον, κτλ: "*speedily avenged*: namely, upon Laius himself. But nevertheless vengeance lingers even to the third generation, οὐδ' ἀπαλλάσσει γενεὰν γένος (*Ant.* 596)." — μένει: sc. παρβασία, the transgression with its consequences.

745. εὔτε..ἐγείνατο (751): explanatory of παρβασίαν.

745, 746. Ἀπόλλωνος..βίς: see 531, 612.

747, 748. ἐν μεσομφάλοις Πυθικοῖς | χρηστηρίοις, in his central Pythian shrine. The spot where the Delphic temple stood the Greeks held to be the centre of the earth, γᾶς ὀμφαλόν (*Eum.* 166). Soph. *O. T.* 480 τὰ μεσόμφαλα γᾶς μαντεῖα. Eur. *Ion.* 461 Φοιβήιος γᾶς μεσόμφαλος ἐστία, and often.

748, 749. θνάσκοντα γέννας ἄτερ σώζειν πόλιν, that by dying without issue he should save the state. For the infinitive dependent on εἰπόντος see H. 946 b exc., GMT. 15, 2 x. 3 (23, x. 2). — The oracle is expressed in the following words by Euripides, *Phoen.* 17 μὴ σπεῖρε τέκνων ἄλοκα δαιμόνων βίτῃ | εἰ γὰρ τεκνώσεις παῖδ', ἀποκτενεῖ σ' ὁ φύς, | καὶ πᾶς σὸς οἶκος βήσεται δι' αἵματος. In the present play, conformably to the situation, the fate of Thebes itself is brought within the range of the divine injunction, cf. 764 f., 843 f.

750. ἐκ φίλων ἀβουλιᾶν, by fond imprudence (an expression like φίλη ἐλπῖς, &c.). Cf. 842 βουλαὶ ἄπιστοι Λαΐου. It pleased him to adopt a course at variance with the divine command.

γ' (750-757 = 758-765).

∪ : ∟ | ∟ | — ∪ || — ∪ | — ∪ | — ^ ||  
 ∪ : ~ ∪ | ~ ∪ | — ∪ || — ∪ | — ∪ | — ^ ||  
 ∪ : ~ ∪ | ~ ∪ | ∟ || — ∪ | — ∪ | — ∪ ||  
 ∞ : — ∪ | — ∞ | ∪ ∪ ∪ | — ^ ||  
 5     — ∞ | ~ ∪ | — ∪ ||  
 ∪ : ~ ∪ | ~ ∪ | — ∪ || — ∪ | — ∪ | — ∪ ||

πόλεως in l. 3 of the antistrophe is pronounced with synizesis.

751. **μέν**, in the first place. **δέ** 758 is correlative. The ulterior consequences are touched upon, it is true, in the relative sentence that immediately follows, but that is parenthetical.

752-756. **ὅστε ματρός...ἔτλα**, who brought himself to sow the chaste maternal field where he was reared, a root of bloodshed. The marriage of Oedipus to his mother Jocasta. — **ἀγνάν**: because the act was *ἀναγνον*, in violation of purity and sanctity. — **σπείρας**: the ptep. with *τλῆναι* instead of the usual infinitive. Cf. *φθόνει λέγων* 480, also II. 983. — **ἄρουραν**: the metaphor seen here is of frequent occurrence, as e.g. in the passage of the *Phoenissae* quoted above on 749. — **ρίζαν**: in apposition to the sentence, II. 626. — **ἔτλα**: this word, notwithstanding the crime of Oedipus was committed in ignorance. As if some instinct ought to have deterred him.

757. **παράνοια, κτλ.**: “infatuation drew together the demented pair,” namely the parents of Oedipus. This was the original transgression (*παρβασία παλαιγενής*), their folly the *φίλαι ἀβουλίαι*.

758. **ὥσπερ** (*as it were*, quasi) excuses the metaphor *θάλασσα κακῶν*. See on 64. — **κῦμ' ἄγει**: *κῦμα* in a collective sense as often; ‘with its billows comes.’

759. **ἄλλο δ' αἶρει**: instead of *τὸ δ' ἀτειρόμενον* a stronger and independent construction is preferred (*αἶρει* for *ἀγει αἰειρόμενον*). This is very common in Greek, cf. 622, 815.

760. **τρίχalon**, *triple-cloven* (*χηλῆ*), *triple-crested*. The biggest wave was the third, or in other words one on top of two others, *τρικυμία*. *Pr.* 1015, *οἶός σε χεიმῶν καὶ κακῶν τρικυμία* | *ἔπεισ' ἄφυκτος*. *Plat. Rep.* 5, 472 A *δύο κύματε ἐκφυγόντι τὸ μέγιστον καὶ χαλεπώτατον τῆς τρικυμίας ἐπάγεις*. This is finely applied to the situation of the present play, the culmination of evils and the final struggle of the family and the state (*αἰῶνα δ' ἐς τρίτον μῖνει*). — **ὁ καὶ...καχλάζει**, even that which roars now, etc. See 115. For *ὁ καὶ* cf. *ὅποσαν καὶ* above (731).

762, 763. *But between* (us and the waves of battle) *defence for little space extends, a tower in width*. — **δι' ὀλίγου**: the regular use of *διά* to express interval, intervening space. — **πύργος** keeps the figure of speech in mind; of a real ship we should have *ξύλον* ‘plank,’ or some such word, as *Arat. Pharn.* 299 *ὀλίγον δὲ διὰ ξύλον Ἀιδ' ἐρύκει*. *Juv.* 14, 289 *tabula distinguitur unda*.

After reflecting upon the primal offence of Laius and its most wide-reaching consequences in the present peril of Thebes, the chorus returns to the thought of the fratricidal conflict and devotes the

remainder of the stasimon to the origin of that conflict in the pride and fall of Oedipus.

766, 767. *Complete is the stern atonement of curses spoken long ago.* γάρ refers to σὺν βασιλεῦσι above. The curses of Oedipus are set at rest by the fall of the princes his sons. ἄρᾶν is an objective genitive; for this meaning of καταλλαγαί cf. Ar. Av. 1588 περὶ πολέμου καταλλαγῆς, 'about winding up the war.'

768-771. A general reflection prefatory to the mention in the antistrophe of Oedipus' once high and glorious estate. *These deadly issues pass by the poor, but wealth too massive grown of enterprising men brings a throwing overboard of goods.* — For τά see 594 and the note. — πρόπρυμνα ('forth at the stern'), adverb limiting the verbal noun ἐκβολάν. This trope of lightening a vessel by throwing out a part of the cargo in a storm, to save the rest, occurs Ag. 1008 καὶ τὸ μὲν πρὸ χρημάτων | κτησίῳν ὕκνος βαλάν | . . οὐκ ἔδν πρόπας δόμος | . . οὐδ' ἐπόντισε σκάφος. — ἀνδρῶν ἀλφιστάν: Homeric phrase (ζ 8 ἐκὰς ἀνδρῶν ἀλφιστάων) and equivalent merely to ἀνθρώπων, the epithet being a constant or ornamental one. — παχυνθείς: παχύς often with reference to wealth, as Ar. Pax 639 τοὺς παχεῖς καὶ πλουσίους.

The popular belief that the possessor of riches, in the enjoyment of unexceptional prosperity, was sure to incur the wrath and envy of Heaven is best seen in its simple form in Herodotus, as for example in the story of Polycrates' ring (3, 40), where Amasis says in his letter to the tyrant ἐμοὶ δὲ αἱ σοὶ μεγάλαι εὐτυχίαι οὐκ ἀρέσκουσι, ἐπισταμένῳ τὸ θεῖον ὥς ἔστι φθονερόν, and οὐδένα γάρ κω λόγῳ οἶδα ἀκούσας, ὅστις ἐς τέλος οὐ κακῶς ἐτελεύτησε πρόρριζος, εὐτυχέων τὰ πάντα. While many of the tragedies well illustrate the experiences on which such a belief is founded, Aeschylus refines and elevates it, teaching that the pride and crime to which wealth tempts its possessor are the occasion of his downfall. His application of this doctrine to the career of Oedipus we have lost with the second play of the trilogy.

δ' (766-771 = 772-777).

∪ :    ⊥    |    ⊥    |    — ∪   |   — ∪   |   — ∪   |   — ∧ ||  
 ∪ :    ⊥    |    — ∪   |   — ∪   |   — ∧ ||  
 ∪ : ∪ ∪ ∪ | ∪ ∪ ∪ | — ∪   |   — ∪   |   — ∧ ||  
 ∪ :    — ∪   |   — ∪   |   — ∪   |   — ∧ ||  
 5 > :    ⊥    |    — >   |   ⊥    |   — ∪   |   — ∪   |   — ∪ ||

773, 774. *Foreigners, sharers of his hearth, and the city's much-trodden meeting-place of mortals.* — ὀθνεῖοι (= ξένοι): opposed to ξυνέστιοι, as Eur. *Alc.* 532 ὀθνεῖος and συγγενής are opposed. — πόλεος ὁ πολύβατος ἄγών is the ἀγορά, which Pindar calls πολύβατον ἄστρεος ὀμφαλόν (*Jr.* 45). ἄγών in its early (Homeric) sense.

775. τότε, *in those times, in his day.* τότε often refers thus pregnantly to some well remembered time. Here however it is defined to some extent by the following participle: after he had rid the country of the Sphinx, wedded Jocasta, and become the world-renowned king, ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος (*Soph. O.T.* 8). — κῆρα, *angel of death*, i.e. the Sphinx. See on 1055.

778, 779. *But when he came to his senses, unhappy man, as to the miserable marriage.* — ἀρτίφρων: the opposite of βλαψίφρων, as if the mind of Oedipus had been affected (*quem vult deus deperdere*, etc.) until he discovered who he was, and could see what he had done in slaying Laius and marrying Jocasta. βλαψίφρων in the earlier passage (725) is of course used without reference to any different stages in his mental condition. — μέλεος has the effect of an interjection, as often τάλας, δύστηνος, δειλῖος, &c. — γάμων limits ἀρτίφρων, *H.* 753 d.

780. ἐπ' ἄλγει δυσφορῶν: "impatient on anguish."

782. δίδυμα κακά: i.e. the blinding of himself and the cursing of his children, as explained in the following sentence, without the regular μέν in the first member of it. Both acts are represented here as committed in the frenzy that immediately followed the discovery of the truth.

783, 784. πατροφόνῃ χερὶ, *with the hand that slew his father.* Thus expressed because the self-mutilation is thought of as a sort of atonement for the parricide. The word κρεισσοτέκνων is corrupt, and we are left in ignorance of the exact meaning of the passage. — ἐπλάγχθη, *parted (wandered) from.*

786. ἐπικότους τροφᾶς, *full of anger at their rearing*, i.e. that they should ever have been his to rear. The curses, then, are the retribu-

ε' (778-784 = 785-791).

∪ :    ∪    |    ∪    |    ∪    |    ∞ ∪ || ∪ ∪ ∪    |    ∪    |    ∪    |    ∪ ||  
 ∪ :    ∪    |    ∪    |    ∪    |    ∪    |    ∪ ||  
       ∪ ∪    |    ∪    |    ∪    |    ∪ ∪ ∪    |    ∪ ∪ ∪    |    ∪ ∪ ||  
       ∪ ∪    |    ∪    |    ∪    |    ∪    |    ∪    |    ∪    |    ∪ ||  
 5        ∪ ∪    |    ∪    |    ∪    |    ∪    |    ∪    |    ∪    |    ∪ ||

tion for the incest, as the blinding for the parricide. For ἐπικότους conformed to ἀράς, cf. περιθύμους κατάρας (725), and see on 348. — τροφάς: causal genitive. For the word cf. ἔν' ἐτράφη (754), ἐν τροφαῖσιν (665).

787. πικρογλώσσους ἀράς: Soph. *O. C.* 951 πικρὰς ἀρὰς ἡρᾶτο.

788-790. καὶ σφε... κτήματα, even that they with steel-wielding hand should some day divide their goods. For the explanatory καὶ see 267. — σιδαρονόμῳ: see 590, and cf. οἰακονόμος (*Pr.* 148). — διὰ: adverbial with λαχεῖν (tmesis, *H.* 580 a), διέλαχον (816).

790, 791. νῦν δὲ τρέω | μὴ τελέσῃ, κτλ. The stasimum ends as it opened, πέφρικα... τελέσαι, κτλ. — καμψίπους Ἐρινύς: the epithet describes the swift-pursuing Fury, and might be illustrated by the running figures seen in ancient sculptures and vase-paintings. Cf. καμπεσίγονος Ἐρινύς, quoted from an unknown author. Sophocles has Ἐρινὺς τανύποδας (*Aj.* 837). So the Furies are called κύνες (*Ch.* 1054), ταχέαι (*Soph. Aj.* 843), δρομάδες θεαί (*Eur. Or.* 317).

The position of Ἐρινύς at the end of the strophe (and of the ode) is to be observed. A significant word, especially a name, is often placed at the end of a lyrical passage for effect, serving as a key note, so to speak, and in fact thus enabled to be particularly enforced by the musical accompaniment. Excellent examples among many are Soph. *El.* 163... Ὁρέσταν (in commatic parodus), and Eur. *I. T.* 235... Ὁρέσταν (at end of commatic parodus), the latter passage having been composed largely in imitation of the former.

## VII. THIRD EPISODIUM.

792. *Fear not, children of mothers bred.* The form of this address is in refreshing contrast to the thoughts immediately preceding. The messenger, who is the same man as before, has been a witness to the terrors of the chorus as to the safety of the city. — παῖδες μητέρων τεθραμμένοι: i.e. παρθένοι, daughters not sons. For the genitive see *H.* 750 a, and cf. Soph. *Phil.* 3 ὦ κρᾷστου πατρὸς Ἑλλήνων τραφεῖς, | Ἀχιλλέως παῖ.

794. Cf. 483 ff., 551 f., 565 ff. The fate of the other Seven excepting Polynices is mentioned and dismissed in a single line, since it is in itself no essential part of the tragic catastrophe, but only forms a background against which is seen the conflict of the brothers.

796. ἄντλον οὐκ ἐδέξατο: 'did not spring a leak,' 'has shipped no water.'



797. **στέγει δὲ πύργος**: see 216 and the note, and cf. 762 f. — **δέ**, *but*. — **φερεγγύοις** has the effect of a predicative adjective. 'Staunch proved the single-handed champions with whom we fenced the gates.' They have *redeemed their pledge*, see on 396. — **ἐφαρξάμεσθα**: see 63.

799 ff. His bad news the messenger saves to the last, and clothes it in mysterious language.

799. "In the six gateways almost all goes well."

800–802. *But the Seventh the awful Seventh-born assumed, Apollo the king, on Oedipus' children wreaking Laius' follies old.* To Apollo as god of the months, which were divided into weeks of seven days, the seventh day of each month was sacred. Hence the belief that he was born on the seventh day of the month (*τῇ γὰρ Ἀπόλλωνα χρυσάορα γένετο* *Λητώ*, *Hes. Opp.* 769), and his epithets *ἐβδόμιος*, *ἐβδομαγέτης* (*√γα*), *ἐβδομαγετής*. Hereby the messenger gives a certain point to the final accomplishment of the oracle at the Seventh gate. See 691, 745.

801. **γένει**: dative of disadvantage.

802. **δυσβουλίας**: cf. 750, 842 *βουλαὶ δ' ἄπιστοι Λαῖος διήρκεσαν*.

803. **πλέον**, *further*, cf. 190.

805. **ἄνδρες** = *οἱ ἄνδρες*.

806. That the chorus should evince an apparent slowness to comprehend the catastrophe which it has itself foreboded and predicted is characteristic of Greek tragedy. For example in the *Agamemnon* the chorus will hardly bring itself to believe that the murder of the king has been accomplished, though his impending fate had been the burden of every choral ode.

806, 807. **παραφρονῶ**, *I am beside myself*. — **φρονούσα νῦν ἄκουσον**, *come to your senses now and hear*; alluding to *παραφρονῶ*.

810. **ἐκείθι κείσθον**; *lie low there, will you say?* *κεῖσθαι* frequently of death, *Ag.* 1285 *κειμένον πατρός* 'of a father slain.' The stichomythia is often thus rendered more lively by breaking a sentence at the end of a line. The construction is then either continued by the person interrupted, when he speaks again, or as here by the person interrupting. Often, of course, an anacoluthon is produced. — **βαρέα δ' οὖν, κτλ**, *but grievous though the tidings be, yet tell them*. *Βαρέα* simply, for *καί περ βαρέα ὄντα*.

809. *Indeed beyond all question in the dust laid low.* The messenger tries to make his meaning clear. **κατεσποδημένοι** is adapted exactly to the meaning of *κεῖσθον* above.

811. **ἡναίροντο**: the so-called reciprocal middle, *ἡναιρον ἀλλήλους*. — **ἄγαν**, *too surely*.



812. οὕτως: pointed reply with the same initial word as in the line before, cf. 255 f., 262 f., 1042-1045. — κοινός: meaning that fate was impartial to the pair.

813. αὐτός: referring to ὁ δαίμων above (whereby Apollo was partly meant, 801) with emphasis enforced by the confirmatory δῆτα. 'And none but *he indeed* brings to nought an ill fated race.' The same figurative use of ἀναλίσκειν occurs *Aj.* 570, τοὺς ἀναλωθέντας 'the dead.'

814. τοιαῦτα: the accusative sometimes follows χαίρειν, and δακρύειν (δακρύνεσθαι) is regularly transitive. See H. 712 b, last example. — For πάρα H. 109 b, G. 23, 2 end.

815. εὖ πράσσουσιν: cf. 4. — οἱ δ' ἐπιστάται, κτλ: for the change of construction see on 759.

816. σφυρηλάτῳ (σφύρα 'hammer'): see 539, 644.

817. παμπησίαν (πεπᾶσθαι = κεκτῆσθαι): "their whole store."

818. For the arrangement of the words see H. 995, with c. For ἦν λάβωσιν without ἄν, H. 914 a, GMT. 63, 1 (b).

819. φοροῦμενοι, *sweep away*, see 362. In an imprecation Eur. *H. F.* 654 κατ' αἰθέρ' ἀεὶ πτέροισι φορέσθω (τὸ γῆρας).

820, 821. The messenger closes by stating once more, as succinctly as he can, the two contrasted issues of the day. He then goes out.

### VIII. THIRD STASIMUM.

822-831. An anapaestic prelude, in three systems, recited by the Coryphaeus. For the metre see H. 1105, G. 298.

823. οἳ δὴ: δὴ with the relative has an effect similar to καί (732, 860). 'Ye who preserve,' etc.

824. ῥύεσθε: regularly ῥ in Attic, but in epic writers ῥ̄. — The syllaba anceps at the end here (H. 1074, with b) is found elsewhere with monometers in anapaestic systems, as *Pers.* 18 | προλιπόντες ἔβαῖν | οἳ μὲν ἐφ' ἱππων, κτλ. This implies a pause at the end of the monometer verse, see on 1069 = 1076 (remarks, p. 127).

825. The verbs are of course in the subjunctive. For ἐπολολύξω see on 268.

826. 'To the unscathing savior of the city.' If the text is right, σωτήρι would refer to Zeus, and ἀσινεῖ as here used might be compared with ἄκακος, ἀκάκης applied to Darius, *Pers.* 662, 855. — This verse is a "spondaic" paroemiac. These are exceptional (H. 1105, c), and have an effect like the spondaic hexameter in epic poetry; but there are a good many of them in Aeschylus.

827, 828. *δυσδαίμονας* | *ἀτέκνους*: dactyl followed by anapaest; this is rare. See below (867, 868), and Eur. *Hec.* 145 (in one verse) ἴζ' Ἀγαμέμνονος ἰκέτις γονάτων. H. 1105a.

828. *ἀτέκνους*: thus leaving the family extinct in the line of male issue. To the Greek mind this was the culmination of misfortune. No one of the tragic poets pays any regard to the myth which gave sons to Eteocles and Polynices. — *πολεμάρχους*: cf. *ἐπιστάται, στρατηγῶ* (815, 816).

829, 830. *Who indeed, right well in accordance with the name, even full of strife, etc.* See on 578. But the scholiast apparently comments on a text that contained a word alluding to Eteocles also, ὁρθῶς οὖν καὶ ἐπ' αὐτῷ Ἐτεοκλῆς καὶ Πολυνείκης ἐκλήθησαν. Hence G. Hermann proposed to supply *κλεινοί τ' ἐτεόν* before *καὶ πολυνεικέις*. Others think that these last words are interpolated.

831. *ἀσεβεῖ διανοία*: "impio consilio."

834. An iambic trimeter verse (= 842). Cf. 100, 103, and see strophe β' below, which consists largely of *melic* (sung) iambic trimeters. — Note the Homeric construction of the whole and the part in this line (H. 625 c), and see the quotations just below. — *πριπίτνει*: cf. the Homeric use of *περί, ἀμφί* with reference to feelings, sounds, odors, &c. θ 541 μάλα πού μιν ἄχος φρένας ἀμφιβέβηκεν. ι 362 Κύκλωπα *περί φρένας* ἤλυθεν οἶνος.

835 ff. *A Thyiad, I framed a lay for the tomb, hearing of blood-dripping corpses in way ill-fated slain; ill-starred indeed this concert of the spear.* The chorus means that with the words of the messenger, and the picture of blood that his words conveyed, came the frenzied thrill of inspiration for the dirge which must now be chanted. This is in effect a reply to the question of the coryphaeus above, *πότερον ἐπολόλῃω ἢ κλαύσω*;

835. *ἔτευξα . . μέλος*: cf. Pind. *P.yth.* 12, 34 *παρθένος αὐλῶν τεύχε πάμφωνον μέλος*. For the aorist see H. 842, GMT. 19 n. 5. — *Θυιάς*: see

α' (832-839 = 840-847).

	— υ		— υ		— υ		— υ		υ υ υ		— υ		— υ		— Λ	
Σ :	— υ		— Σ		— υ		— υ		— υ		— Λ					
υ :	— υ		— υ		— υ		— υ		— Σ		— υ		— Λ			
υ :	— υ		— υ		— υ		— υ		— υ		— υ		— υ		— Λ	

l. 1 *εὐκταῖα* as *εὐκταῖαν*, v. 723.

on 498. The metaphor is as appropriate to the lyric style here, as the simile (Θυιάς ὤς) in that line was to the epic.

837. νεκροῦς..θανόντας: so in Homer νεκύων κατατεθνηώτων (λ 37). Here of course θανόντας is supplementary ptep. II. 982.

838. ἡ δύσορnis: confirmatory repetition of the thought in δυσμόρως. If δύσορnis necessarily implies also evil presage for the future, that is explained by μέριμνα δ' ἀμφι πτόλιν in the antistrophe.

840. ἐξέπραξεν, accomplished all. ἐξ- has a similar force to δια- in διήρκεσαν ('availed to the end') below. — ἀπέιπε: ἀπειπεῖν, ἀπειρηκέναι, ἀπαγορεύειν, 'fail.'

841. πατρόθεν, κτλ: cf. 723 πατρός εὐκταίαν Ἑρινόν. The adverb is like a genitive with ἐκ, as 897 ἀραίῳ τ' ἐκ πατρός, κτλ. — εὐκταία φάτις: periphrasis for εὐχή.

842. ἄπιστοι: ἐπεὶ οὐκ ἐπίσθη Ἀπόλλωνι.

843, 844. See 748 (the oracle) θνάσκοντα γέννας ἄτερ σώζειν πόλιν. — μέριμνα δ' ἀμφι πτόλιν: "non quod ipsa urbs incolumis non fuerit, sed quod Eteoclis mors ad urbem quoque proxime pertineret; et quod facile fieri potuisset ut maior etiam calamitas ex hoc bello ad urbem redundaret." — For ἀμβλύνεται see on 715.

845 ff. ἰὼ πολύστονοι, κτλ. "As these words are uttered the procession begins to appear with the bodies of the two brothers, followed at v. 861 by the sisters Antigone and Ismene." Hence τόδε, and τάδε below (see on 372). — For the predicative ἄπιστον ('incredible is this thing that ye have wrought'), see H. 618. — αἰακτά: adjective, from αἰάξειν (αἰαῖ), cf. οἰκτρός (οἶ), (οἰμώζειν, οἶμοι), (φεύζειν, φεῖν), &c. — οὐ λόγῳ, not in word alone. Pr. 1080 (as the threatened crash of the elements begins) καὶ μὴν ἔργῳ κοῦκέτι μύθῳ | χθῶν σεσάλευται, κτλ. Soph. El. 1453 οὐκ, ἀλλὰ καπέδειξαν, οὐ λόγῳ μόνον.

848. αὐτόδηλα: "per se manifesta." — προὔπτος ἀγγέλου λόγος: i.e. we have before our eyes the confirmation of his tale.

β' (848-854 = 855-860).

υ	:	—	υ		—	υ		—	υ		—	υ		—	υ		—	Λ	:
υ	:	⋈	υ		—	>		υ	υ	⋈		⋈	υ		⋈		—	Λ	:
Ϸ	:	—	υ		⋈	υ		—	υ		⋈	υ		—	υ		—	Λ	:
Ϸ	:	—	υ		—	υ		—	υ		—	υ		—	υ		—	Λ	
5		—	υ		⋈		—	υ		—	υ		⋈		⋈		—	Λ	

The responsion is imperfect in l. 2 (ἀμείβεται) and l. 5 (ἀφανῆ), and the text is elsewhere very uncertain. — l. 4 ἀστιβῆ Ἀπόλλωνι, pronounced with synizesis.

849. διπλαῖ...δίμοιρα, *two-fold our cares, evils of heroes twain, with double fate*, etc. Cf. Soph. *Ant.* 170 ὅτ' οὖν ἐκείνοι πρὸς διπλῆς μοίρας μίαν | καθ' ἡμέραν ὤλοντο. Eur. *Hec.* 896 ὥς τῶδ' ἀδελφῶ πλησίον μιᾷ φλογί, | δισσῇ μέριμνα μητρί, κρυφθῆτον χθονί.

852. πόνοι πόνων ἐφέστιοι: see on 73. Sch. τὰ κακὰ ἀπὸ τῶν κακῶν οἰκεῖ ἐν τῇδε τῇ ἐστίᾳ καὶ τοῖς οἴκοις τούτοις.

854. γών κατ' οὔρον, *before the breeze of sighs*; giving full vent to lamentation, see on 690 and compare the two passages. — ὦ φίλοι: the choreutae address one another.

855–860. *Ply about the head an urging stroke of hands, such as ever across Acheron conducts the black-sailed mission-bark that never should be sent, the untrodden by Apollo, the sunless one, into an all-receiving unseen land.* The Greeks were accustomed to metaphorical uses of ἐρέσσειν and πίτυλος, and in this passage the measured blows delivered upon their heads and breasts by mourners at the grave are oar-strokes impelling (πόμπιμον) Charon's skiff, as it conveys the shades of the departed to the nether world. Pers. 1046 ἔρεσσ' ἔρεσσε καὶ στέναξ' ἐμὴν χάριν ("Ply, ply your hands and groan"). Eur. *Troad.* 1235 ἄρασσε κράτα πιτύλους διδοῦσα χειρός. Theocrit. *Id.* 22, 17 (a boxer) αἰεὶ δ' ὀξύτέρῳ πιτύλῃ δαλεῖτο πρόσωπον. πίτυλος (πίπτειν, πίτνειν) generally implies sound ('plash').

856. ἀμείβεται: causative middle (ποιεῖ διέρχεσθαι), see H. 815, G. 199 n. 2.

857. ἄστολον: κακῶς ἐσταλμένην. ἄστολος θεωρίς (στόλος ἄστολος) is an expression analogous to γάμος ἄγαμος 'unhappy marriage,' μήτηρ ἀμήτωρ 'unnatural mother,' and many others of the sort in tragedy. For the form of the present one cf. *Ag.* 150 θυσίαν ἐτέραν ἄνομόν τιν', ἄδαιτον (δαῖς ἄδαιτος). — μελάγκροκον: Plutarch relates that the vessel in which the offering of seven youths and seven maidens was conveyed to Crete once in nine years to be devoured by the Minotaur, until Theseus delivered Athens from this tribute, always carried a black sail on its voyage of death (μέλαν ἰστίον ἔχουσαν, *Vit. Thes.* 17). The Athenians believed that their sacred trireme (θεωρίς ναῦς), called the *Delias*, was the same ship (*Plat. Phaed.* 58 A).

859. ἀνάλιον (ἀνήλιον): explanatory of the preceding ἀστιβῆ 'Ἀπόλλωνι. These are still limiting epithets (see on 64) of θεωρίδα. The real *Delias* was for festive voyages.

860. εἰς: placed before the second of the two adjectives that modify the noun it governs. Cf. 1032.

## IX. EXODUS.

(A. vv. 861-873.)

CHORUS. ANTIGONE AND ISMENE (*enter from the palace*).

The two anapaestic systems of the coryphaeus form an introduction to the κόμμος that follows.

861. Ἀλλὰ γάρ: 'but hold,' 'but soft,' [for] etc. Often found where the choral performance is checked by the arrival of new persons, as Soph. *Ant.* 155 (end of parodus) ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας, κτλ.

862. Note τὲ ἡδέ = τὲ καί. Hom. *α* 12 πόλεμόν τε πεφενγότες ἡδὲ θάλασσαν.

863. θρήνον: explanatory of πρᾶγος πικρόν.—οὐκ ἀμφιβόλως: 'in no uncertain tones'; limiting ἤσειν. For the litotes cf. οὐδ' ἀμφιλέκτως (809).

864, 865. ἐρατῶν ἐκ βαθυκόλπων, κτλ, *from fair deep-cinctured breast will pour a sorrow meet* (i.e. for their bereavement). Both epithets of στήθεων are to designate sex: the latter known from the Homeric Δαρδανίδων βαθυκόλπων (*Σ* 122) has reference to the female apparel; with the former contrast Homer's expression of manly strength, στήθεσσιν λασίοισι (*A* 189). The Homeric βαθύζωνος also is found in Aeschylus, *Ch.* 169 ἀνδρός, ἢ βαθυζώνου κόρης; *Pers.* 155.

866. δίκη: δίκαιόν ἐστιν.—πρότερον φήμης does not admit of any satisfactory interpretation. If we suppose that some words have been lost from the text, the gap might be supplied thus: πρότερον φήμης | πρὸς τῷδ' οἰκτρᾶς προσρηθείσης, 'after first addressing to them a voice of condolence,' (i.e. 870-873).

867-869. Ἐρινύος | ἰαχεῖν: for the rhythm ( — ∪ ∪ | ∪ ∪ — ) see on 827, 828. But it is believed, on other than metrical grounds, that ἰαχεῖν and ἰαχή should be restored wherever ἰαχεῖν and ἰαχή occur in tragedy.—The lament for the brothers is called 'the ill-sounding hymn of the Fury,' 'Hades' pæan hateful to hear,' the latter an expression applicable to any dirge. The pæan was regularly a joyful song, but here with Ἀΐδα and ἔχθρόν. So *Ch.* 151 (at the grave of Agamemnon) παιᾶνα τοῦ θανόντος. Eur. *Alc.* 424 παιᾶνα τῷ κάτωθεν ἀσπόνδῳ θεῷ. But the other way *Ch.* 342 ἀντὶ δὲ θρήνων ἐπιτυμβιδίων | παιὰν μελάθροισ ἐν βασιλείοις. Eur. *I. T.* 182 τὰν ἐν θρήνοισιν μούσαν.. τὰν ('which') ἐν μολπαῖς | Ἀΐδας ὕμνῃ δίχα παιάνων.

869. ἐπιμέλπειν: in dirges for the dead the nearest female relative had the leading part (ἐξηρχε γόοιο, *Ω* 747), the other women (chorus)



took up the strain and added (ἐπι-) their voices (ἐπὶ δὲ στενάχοντο γυναιῖκες).

870. ἰὼ δυσασελφόταται, *O ye, as sisters the unhappiest* (unhappiest in your brothers).

870, 871. πασῶν ὁπόσαι, | κτλ. "Of all who gird their robes with maiden's band." Cf. the expression παῖδες μητέρων τεθραμμέναι (792), and on 864 above.

872, 873. καὶ δόλος οὐδεὶς, κτλ, *and no mistake* (craft, pretence) *there is, that from the heart sincerely I raise the shrill lament.* For μή (instead of which we should have expected μὴ οὐ) see II. 1029 (1032 a), GMT. 95, 2 N. 2 (end).

873. ἐκ φρενὸς ὀρθῶς: cf. 919 ἐτύμως δακρυχέων ἐκ φρενός. So often ἐκ φρενός or ἐκ θυμοῦ. — λιγαίνειν: Hom. T 5 κλαίοντα λιγέως, 284 λίγ' ἐκώκυε. Aesch. Pers. 332 λιγέα κωκύματα. Soph. Aj. 630 ὀξύτονονς μὲν ᾧδ' ἀς θρηνήσει.

(B. vv. 874-960.)

ANTIGONE. ISMENE. CHORUS.

The first part of the dirge (the κόμμος), sung by the two sisters with response from the chorus (see on 869), is for both brothers in common, but we must conceive the grouping upon the stage to have been such that Antigone would stand on the side nearest to the body of Polyneices, and Ismene on the side nearest Eteocles, as is seen in the second part, 961 ff.

The responses are at first anapaestic (by the coryphaeus) 877 f. and 886 f., but afterwards lyrical, as the chorus is carried away by the enthusiasm of grief. Thus often in a κόμμος one part is anapaestic, according as either chorus or actor has the greater control of feeling, but the present situation is one in which the lyrical element would have to prevail with all the persons. See the commatic parodos of the *Prometheus* (anap. by Prometheus), the lament for Agamemnon (*Ag.* 1448 ff., anap. by Clytaemnestra), the θρήνος ἐπιτύμβιος in the *Choëphoroe* (315 ff., anap. by the chorus).

α' (874-879 = 880-887).

*Ant., Ism.* ∪ : — ∪ | — | — ∪ | — ^ ||  
 ∪ : — ∪ | — > | — ∪ | — ∪ | — ∪ | — ^ ||  
 ∪ : — ∪ | — | — ∪ | — || — ∪ | — ∪ | — | — ^ ||  
*Chor.* anapaestic.

μέλει in l. 3 is pronounced with synizesis.



875. *Wrong-headed ones, by friends unmoved and unsubdued by ills.* Wrong-headed in their unwillingness to be persuaded by those who advised them better, or to be softened (ἀτρύμονες 'unworn,' τρύειν) by the sorrows of their race.—The genitives denote the agent (or means), see on 792. It is not necessary to take φίλων as neuter because κακῶν is such.—Some write ἀπειστος instead of ἄπιστος when the adjective has a passive meaning.

876. "Seizing your father's house, O wretched ones! | with the spear's murderous point."

878, 879. "Yea, wretched they who found a wretched doom, | with havoc of the house."—δῆτα: confirmatory in repeating one's own words or those of another, cf. 889.—ἐπὶ λύμῃ: ἐπί denoting aim or end, as Plat. *Apol.* 20 E ἐπὶ διαβολῇ τῇ ἐμῇ λέγει.

881. δωμάτων ἐρειψίτοιχοι: adapted to δόμων ἐπὶ λύμῃ, but with the narrower sense of δῶμα, as seen in the adjective (ἐρείψαντες τοὺς τοίχους): *of that home demolishing the walls.*

881, 882. πικρὰς μοναρχίας | ἰδόντες: to secure μοναρχίαν was their ambition; saying that one has come to see πικρὰν μοναρχίαν is the same as saying that he has not seen it at all, in accordance with the conventional usage of πικρόν ('to one's cost').—ἤδη: 'now at last,' 'from henceforth.'

886, 887. κάρτα δ' ἀληθῆ, fulfilment *most true*: adapted to the thought just expressed, διήλλαχθε σὺν σιδάρφῃ, which itself answers to the imprecation σιδαρονόμω διὰ χερὶ ποτε λαχεῖν κτήματα (788).—πατρός Οἰδιπόδα: join with Ἐρινύς.—πότνια, *potent*. Cf. 70 ἀρά τ' Ἐρινὺς πατρός ἡ μεγασθενῆς. Also 976 f.

β' (888-899 = 900-910).

<i>Ant., Ism.</i>	υ ::	┐		— υ		— υ		— υ		— Λ	
	υ ::	— υ		┐		— υ		— υ		— Λ	
	υ ::	┐		— υ		— Λ					
	υ υ υ		υ υ υ		— Λ						
5	υ υ ::	┐		— υ		— Λ					
	υ υ ::	┐		— υ		┐		— υ		— Λ	
<i>Chor.</i>	υ ::	┐		┐		— υ		— υ		— Λ	
	— υ		— υ		— υ		— Λ				
	υ ::	┐		┐		— υ		— Λ			
10	υ ::	┐		┐		— υ			— υ		— Λ
	υ ::	┐		┐		— υ			— υ		— Λ

888-890. Join εὐωνύμων ὁμοσπλάγχων τε πλευρωμάτων, the repetition τετυμμένοι δῆτα (see on 878) not affecting the construction. — τέ: used in accordance with the frequent idiom πολλά καὶ σοφά, &c. Cf. πολλὰ δυστυχῇ τε (338 f.). — εὐωνύμων: i.e. struck each by the *right hand* of the other. — ὁμοσπλάγχων: cf. 1031 δεινὸν τὸ κοινὸν σπλάγχνον οὐ πεφύκαμεν. Also Soph. *Ant.* 511, quoted below on 1029. ὁμόσπλαγχνος belongs to the same category as ὁμόσπορος, ὁμαιμος. "Smitten through sides where flowed the blood of brothers."

891. δαιμόνιοι, *heaven-sent*; with ἀραί: cf. *Pers.* 581 δαιμόνι' ἄχη.

892. αἰαὶ δέ: δέ is regularly used with a word thus repeated, cf. *Eur. H. F.* 1374 οἶμοι δάμαρτος καὶ τέκνων, οἶμοι δ' ἐμοῦ.

894, 895. διανταίαν: sc. πληγὴν (*H.* 725 c, *G.* 166 x. 4) from πεπλαγμένους. This ellipse is regular, as Soph. *Ant.* 1308 τί μ' οὐκ ἀνταίαν ἔπαισέν τις ἀμφιθήκτω ξίφει; — ἐννέπεις: referring to τετυμμένοι, κτλ. above. "Thou tell'st of men death-smitten through and through, both in their homes and lives."

896. ἀνανδάτω: infando. — μένει: see 393.

899. διχόφρονι πότμῳ: "doom of discord."

900, 901. στόνος, στένουσι...στένει: see the first stasimon of the *Prometheus* (397 ff., mourning of mankind and nature): Στένω σε τὰς οὐλομένας τύχας Προμηθεῦ | ... πρόπασα δ' ἤδη στονόεν λέλακε χώρα | ... στένουσι τὰν σὰν | ξυνομαιμόνων τε τιμάν.. | ..μεγαλοστονόισι σοῖς πῆμασι συγκάμνουσι θνατοί | ... στένει βυθός | ... παγαὶ θ' ἄγνωρύτων ποταμῶν στένουσιν ἄλγος οἰκτρὸν.

902. πέδον φίλανδρον: cf. εὐμενεί πέδῳ (17). πίδαρ, 'ground,' must not be confounded with πεδῖον, 'plain.' See 304.

903. ἐπιγόνοις: if closely pressed, this is inconsistent with ἀτέκνους (828). The word might be explained of possible issue of the sisters. An allusion here to the war of the Epigoni would be remote and pointless.

904, 905. δι' ὧν... δι' ὧν: observe that the repetition is in the corresponding place to that in the strophe (αἰαὶ... αἰαὶ δ'). Also that the second δι' ὧν intervenes between words grammatically connected, just as τετυμμένοι δῆτα does above (889). — αἰνομόροις: compounds of αἰνός are numerous, and are in effect like those with δυσ-, cf. *Hom. X* 480 ὃ μ' ἔτρεφε τυτθὸν ἐοῦσαν | δῶσμορος αἰνόμορον.

906. θανάτου τέλος: the Homeric τέλος θανάτῳ.

909, 910. διαλλακτῆρι δ' οὖν, κτλ, so then with him who reconciled no fault to find have friends, nor partial was Ares. The irony of grief: all

praise to the steel that dealt to them so evenly their portions (ἄστ' ἴσον λαχεῖν).

911-914. "By the sword smitten low, | thus are they now; | by the sword smitten low, | there wait them . . . Nay, | doth one perchance ask what? | Shares in the grave where all their fathers sleep."

The rhetorical form that characterizes the whole dirge is especially prominent in this passage. Repetition, rhyme, aposiopesis, play upon words, irony. Primitive, simple-minded peoples are prone to such methods of expression, and we may be sure that Aeschylus, a dramatic poet standing very near to nature, only reflected in an artistic form what was a native spontaneous voice. The Sicilian bucolic poetry echoes to us the same tones; see especially Theocritus' first idyl (the sorrows of Daphnis, 64 ff.) with its refrain, its paronomasia, its anaphora, &c. The charm of this style is imperishable, as employed by master hands, for the very reason that it does come from the universal heart.

914. λαχαί: if this word be from λαχαίνειν 'dig,' as the sch. takes it, we could still hardly give a different translation on that account.

915. *Right voiceful a cry escorts them to the tomb.* See 1059. — ἀχά-εσσα: ἡχῆ, ἡχώ, ἡχεῖν. Hom. A 157 οὐρεά τε σκιδόντα θάλασσά τε ἡχέεσσα.

916. *Heart-rending lamentation, sighing of itself, with sorrow of its own.* We are no hired mourners, say the chorus, but your sorrows are our sorrows. For δαϊκτήρ, see on 735.

γ' (911-922 = 923-933).

Ant., Ism.    ∪ : — ∪ |    ∟    |    — ∪ |    — ∪ |    ∟    |    — ^    ||  
                   ∪ : — ∪ |    ∟    |    — ∪ |    — ∪ |    ∟    |    — ^    ||  
                   ∪ : — ∪ |    ∟    |    — ∪ |    — ^    ||  
                   ∪ : — ∪ |    ∟    |    — ∪ |    — ^    ||

Chor. 5    ∪ :    ∟    |    ∟    |    — ∪ |    ∟    |    — ∪ |    ∟    |    — ^    ||  
               ∪ :    ∟    |    — ∪    |    ∟    |    — ∪    |    — ∪    |    ∟    |    — ^    ||  
                   — ∪ ∪ — |    — ∪ ∪ — |    — ∪ ∪ — ||  
                   — ∪ ∪ — |    — ∪ ∪ — |    — ∪ ∪ — || — ∪ ||  
                                   ∟    |    — ∪    |    — ∪    |    ∟    |    — ^    ||

The movement of l. 7 and a part of 8 is choriambic—a forcible rhythm never extended to any great length. See H. 1129, G. 201, 1, and add as another certain example Ag. 201 ff. = 211 ff.

917. "Bitter and joyless, shedding truest tears | from heart that faileth, even as they fall, | for these two kingly chiefs." — οὐ φιλογαθῆς (γηθεῖν) interprets δαΐφρων. — ἐτύμως . . ἐκ φρενός: cf. 872 f. — For μινύθει (φρήν) cf. Hom. δ 467 μινύθει δέ μοι ἔνδοθεν ἦτορ. — ἀνάκτοι: the genitive is causal.

921-926. The thought of the evils of the war caused by the brothers' feud is apparently suggested by the spontaneous outburst of grief to which the chorus, always representing the common people, had just given utterance.

921. ἐπί, *over*. This preposition is regularly used of words at a funeral. Cf. Ag. 1547 ἐπιτύμβιον αἶνον ἐπ' ἀνδρὶ θείῳ. Thuc. 2, 35 καλὸν ἐπὶ τῆς ἐκ τῶν πολέμων θάπτομένοις ἀγορεύεσθαι αὐτόν (τὸν λόγον).

924. πολλά: euphemistic (with ἐρξάτην) for πολλὰ κακά.

926. πολυφθόρους, 'slain in numbers,' belongs to both πολίτας and στίχας. From πολύφθορος, see H. 582 c, G. 132 n. — δαΐ: Homeric word, x. 286 ἐν δαΐ λυγρῇ, Ξ 387 ἐν δαΐ λευγαλέῃ.

927-931. It is not necessarily implied here that Jocasta was thought of as still living. According to the Homeric account she hanged herself on discovering who Oedipus was (λ 277 ff.), and so in Sophocles (*O. T.* 1235). Euripides, however, in the *Phoenissae* makes her survive the sons.

928. ὅποσαι τεκνογόνοι κέκληνται: an expression like that in 870 f. κεκληῖσθαι is often poetically said instead of simply εἶναι, as *Pers.* 242 (the Orientals are slaves, but the Greeks) οὔτινος δοῦλοι κέκληνται φωτὸς οὐδ' ὑπήκοοι.

930. θεμένα, *making* him her own spouse. The reflexive twice for emphasis. — τοῦσδε and ᾧδε are deictic, cf. 911.

938. πέπαυται δ' ἔχθος: adapted to νείκεος ἐν τελευτᾷ.

940. κάρτα δ' εἶσ' ὄμαιμοι: "full near in blood are they."

942. πόντιος: of the Pontus Euxinus, see on 727. — ἐκ πυρὸς συθείς: cf. σφυρηλάτῃ | Σκύθη σιδήρῳ (816), and πυριγενετῶν χαλινῶν (207).

945. δατητάς (-ής): see 711, 730.

946. τιθείς, *making*. See 930.

947. *They have received their portion, etc.* For the periphrastic use of ἔχειν with aorist ptp. see H. 981 a, GMT. 112 n. 7.

948. διοδότην = διοσδότῳ.

949, 950. 'Under their bones shall be unfathomed wealth—of earth.' Following out the thought μοῖραν λαχόντες.

951, 952. 'O ye who decked your house with flowers profuse—of woe.' Another ironical metaphor like γὰρ πλοῦτος above. Cf. *Ch.* 150 κωκυτοῖς ἐπανθίζειν νόμος | παιᾶνα ("with cries to crown the paean," στέφειν ὡς ἄνθεσι). Note again the oxymoron. For the grammatical form of expression here (vocative ptep.) cf. 875 f., 880 ff.

953-960. 'Finally have the Curses raised their shrill lay of victory,' "The race being put to universal flight; | and Atè's trophy stands, | where in the gates they fell; | and Fate, now both are conquered, rests at last." These impressive metaphors are of a piece with the personification of σῖδηρος, where it first occurs 727 ff. The Furies have waged a war of extermination against the race of Oedipus (cf. 1054), and their final success was decided at the Seventh gate, where the brothers fell and left the family extinct. The passage is one that could hardly occur in any other than the last play of a trilogy.

953. ἐπηλάλαξαν: see 497.

959. ἐθύνοντο: see 382, and for the middle voice cf. ἡναίροντο (811), ἐμοιράσαντο (907).

960. ἔληξε δαίμων: δαίμων personifies in the vaguest way all the combined elements of crime and misfortune in the family; the family extinct, there is an end of the genius that attended it. In the *Agamemnon* Clytaemnestra, treating the murder of the king by her hand as a deed of simple retribution, names (1476) τὸν τριπάχυντον δαίμονα γέννης ("the thrice-gorged evil genius of this house"), and intimates her readiness to settle accounts with him, and let him quit the palace of the Atridae, (1571) ἰόντ' | ἐκ τῶνδε δόμων ἄλλην γενεὰν | τρίβειν θανάτοις αὐθένταισιν ("to vex | another race with deaths at hands of kin"). The demon, however, had not yet finished with Agamemnon's family.

δ' (934-946 = 947-960).

*Ant., Ism.*    ∪ : — ∪ | — | — ∪ | — ∪ | — ∪ | — ^ ||  
                   ∪ ∪ ∪ | — ∪ ∪ | — | ∪ ∪ ∪ | — ∪ ∪ | — ^ ||  
                   — ∪ ∪ | — ∪ | — ∪ ||

*Chor.*        ∪ : — | — | — ∪ | — ∪ | — | — ^ ||  
   5            ∪ : — | ∪ ∪ ∪ | — ^ ||  
                   ∪ : — | — | — ∪ | — ∪ | — | — ^ ||  
                   ∪ : — ∪ | — | — ∪ | — ^ ||  
                   ∪ : — ∪ | — | — ∪ | — ∪ | — ∪ | — ^ ||  
                   > : — ∪ | — | — ∪ | — ∪ | — ∪ | — ^ ||  
   10            ∪ : — ∪ | — | — ∪ | — ^ ||  
                   ∪ : — ∪ | — | — ∪ | — ∪ | — | — ^ ||

μέλαιοι, antistr. l. 1, is pronounced with synizesis.



(C. vv. 961-1004.)

ANTIGONE. ISMENE. CHORUS (*mute*).

In the dirge sung by the sisters alone, the words of Antigone apply to Polynices, those of Ismene to Eteocles, but in the refrains they unite their voices. Their separate utterances are responsive and metrically equivalent, or nearly so. In bringing to mind, as this *θρήνος* does, the individuality and contrasted experiences of Eteocles and Polynices, it prepares the way for the scene that follows, in which the important question of burial is disposed of (1002 ποῦ σφ: θήσομεν χθονός;). In respect to form the concluding part of the *κόμμος* that ends the *Persians* (1002-end) bears a closer resemblance to the present passage than anything else extant.\*

961. *παισθεις...κατακτανών*: an iambic trimeter verse divided between the persons at the principal cesura. Such division occurs in Aeschylus only in melic trimeters, but with the other tragic poets also in declaimed verses.

974, 975. Ant. *To such sorrows these are near*. Ism. *These sisters to their brothers*. τοίων refers to the dead, τάδε to the living, as interpreted by the response of Ismene. τάδε is similarly used *Pers.* 1 Τάδε μὲν Περσῶν...πιστὰ καλεῖται (the 'Faithful,' said by the coryphaeus of him-

πρ., 961-965.

> : \_ υ | \_ υ | υ υ υ | \_ υ | \_ υ | \_ Λ ||  
 υ : υ υ υ | \_ υ | υ υ υ | \_ Λ ||  
 υ : υ υ υ | \_ υ | υ υ υ | \_ Λ ||  
 υ : \_ | υ υ υ | \_ υ | \_ Λ ||  
 5 υ : \_ | \_ υ | \_ | \_ Λ ||

\* The lyrical, or pathetic character of Greek tragedies has to be borne in mind as we read passages like that which follows. They were not meant to be *read*. Uttered in a passionate recitative, accompanied by expressive action, they probably formed a very effective element in the actual representation of the tragedy. We may look on it as the only extant specimen of the kind of wailing which was characteristic of Eastern burials, and which was slowly passing away in Greece under the influence of a higher culture. The feeling that there was something barbaric in these outward displays of grief, showed itself alike in the legislation of Solon, and the eloquence of Pericles. — PLUMPTRE.





990. νῖν: τὴν Μοῖραν, ὅσον δύναται. — διαπερῶν, *crossing the border*, from the Peloponnese.

993. δορός limits ἀντηρέτας: 'an adversary of war,' warlike adversary. For the latter word see 283, and on 855 (ἐρέσσειν). — τῷδε: i.e. of Eteocles.

997. τὸ πρόσω γε: "before all others."

1001. δαιμονῶντες ἐν ἄτῃ: 'by an evil spirit in ruin plunged.' Cf. *Ch.* 566 δαιμονῶ δόμος κακοῖς. *Eur. Phoen.* 888 (the sons of Oedipus) ὡς δαιμονῶντας κἀνατρέψοντας πόλιν. For ἄτῃ, on 315; see 601, 687, 956

1002. χθονός: partitive genitive depending on ποῦ.

1004. πατρὶ πάρευνον (*beside the father laid*) is the response to τιμιάτατον (914 τάφων πατρώων λαχαί). These words prepare for the ensuing conflict with the authority of the state, and the poetic assertion of the equal claims of the dead brothers.

(D. vv. 1005-1053.)

HERALD. ANTIGONE. ISMENE (*mute*). CHORUS (*mute*).

1005. δοκοῦντα καὶ δόξαντα: 'the judgment and decree,' 'the will and pleasure' of the senate. The doubling is for emphasis (the arrangement that of euphony, not of logical sequence according to tenses). Cf. *Dem. Mid.* 191 τοιαῦτα παθῶν καὶ πάσχων. *Plat. Theaet.*

ἐπ., 990-1004.

	υ	:	—	υ		—	υ		υ	υ	υ		—	Λ			
	υ	:	—	υ		—	υ		—	υ		—	Λ				
	υ	:	—	υ		—	υ		—	υ		—	Λ				
	υ	:	—	υ		—	>		—	υ		—	Λ				
5	υ	:	υ	υ	υ		—	Λ									
	υ	:	υ	υ	υ		—	Λ									
	υ	:	—	υ		—	Λ										
	υ	:	—	υ		—	Λ										
	υ	:	—	υ		—	υ		—	υ		—	Λ				
	υ	:	υ	υ		—	υ	υ		—	υ	υ		—	Λ		
10	υ	:	υ	υ		—	υ	υ		—	υ	υ		—	Λ		
	υ	:	υ	υ		—	>		—	υ		—	υ		—	Λ	
	υ	:	—	υ		—	υ		—	υ		—	υ		—	Λ	
	υ	:	—	υ		—	υ		—	υ		—	υ		—	Λ	
15	υ	:	υ	υ		—	υ	υ		—	υ	υ		—	Λ		
	υ	:	—	υ		—	υ		—	υ		—	υ		—	Λ	

172 Β τὸ κοινῇ δοῦσαν τοῦτο γίγνεται ἀληθές τότε ὅταν δόξη καὶ ὅσον ἂν δοκῇ χρόνον. See below ἐξοξε (1008), δοκεῖ (1020). The phrase is further emphatic by its position at the head, the word δοκεῖν itself denotes the exercise of arbitrary authority, and the herald's abrupt manner is suited to the nature of the decree which he has to promulgate.

1006. δῆμου προβούλοις, *public counsellors*; Καδμείων προστάταις below (1026). In Sophocles' *Antigone*, the noble drama of which this concluding scene of Aeschylus' trilogy forms the nucleus, the authority that issues the edict is vested in an individual, Creon brother of Jocasta.

1007. τόνδε: the deictic pronoun is used with great freedom in this passage (1012, 1013, 1017, 1018, 1020), applied now to one and then to the other of the two brothers, as the herald stands by their bodies and emphasizes with his gestures the distinction that must be drawn between them. — ἐπ' εὐνοίᾳ χθονός, *for his goodwill towards the land*.

1008. γῆς φίλαις κακασκαφαῖς: 'with welcome earthly sepulture'; that for which every Greek prayed most earnestly in his dying hour, and the loss of which he deprecated as the worst of evils.

1009. στέγων, *repelling*; see 216, 234. — θάνατον εἶλετ' ἐν πόλει, *chose a death at home*. — ἐν πόλει (in Thebes, in the Theban army) is to point the contrast with Polynices, the outcast and invader.

1010. ἱερῶν πατρῶων δ' ὅσιος ὦν: "pure as regards his country's holy things." Here again the expressions are due to the thought of Polynices' opposite behavior, see below (1017) ἄγος . . κεκτῆσεται | θεῶν πατρῶων. Cf. 580. The genitive is objective, ὅσιος implying a noun, 'without sin against' them.

1011. οὐπὲρ, *there where, etc.* Tyrtaeus fr. 10 τεθνάμεναι γὰρ καλὸν ἐνὶ προμάχοισι πεσόντα | ἄνδρ' ἀγαθὸν περὶ ἧ πατρίδι μαρνάμενον.

1012. μέν: resumptive of μέν above (1007).

1013. τούτου: this pronoun for clearness, because the deictic ὅδε is now transferred to the other person.

1016. εἰ μή, κτλ: 'had not some higher power withstood,' etc. A condition contrary to fact, the conclusion being implied though not formally expressed in the line above, 'the would be devastator,' etc.

1017, 1018. ἄγος . . κεκτῆσεται, *shall have gained the curse of pollution*, 'shall rest under a ban.' — θεῶν: the genitive like ἱερῶν above (1010), ἄγος here denoting the result of inexpressible violation of divine (natural) right.

1019. Cf. 583. — ἥρρι: the imperfect of attempted action.

1020. There is emphasis in the asyndeton (resumptive); also in the position of οὕτω, and this should be preserved in translation although the word grammatically modifies λαβεῖν.

1020, 1021. ὑπ' οἰωνῶν .. ταφέντ' ἀτίμως: the adverb is due to the ironical sense of ταφέντα in the connexion. Cf. Soph. *El.* 1488 (let the dead Aegisthus be thrown to the dogs and birds) πρόθες | ταφεῦσιν ὧν τόνδ' εἰκός ἐστι τυγχάνειν.

1022-1024. 'And let the entombing work of hands attend him not, nor do ye him reverence,' etc. The infinitives (all with different subjects) depend of course upon δοκεῖ.

1022. τυμβοχόα: the adjective corresponds to the verb τυμβοχοεῖν. Hdt. 7, 117 (funeral honors of a Persian of rank) ἐτυμβοχοέε δὲ πάντα ἡ σπρατή.

1023. ὀξύμολποις: see on λιγαίνειν (873).

1024. ἐκφορᾶς: see H. 753 c end, G. 180 s. 1. "Without the meed of burial by his friends."

1025. τῷδε Καδμείων τέλει, *this Cadmean government*. τέλος in a collective sense, as τὰ τέλη regularly means 'offices,' 'authorities.' Similarly *Ag.* 855 (1393) ἄνδρες πολῖται, πρέσβος Ἀργείων τόδε (collectively for πρέσβεις, πρεσβύτεροι).

1026. *And I say to your (γέ) Cadmean governors.*

1028, 1029. κατὰ κίνδυνον βαλῶ (tmesis) | θρηγοῦσα: 'and I will take the hazard of mourning,' etc. ἀναβάλλειν κίνδυνον here, like ἀναρρίπτειν κ. elsewhere, is a metaphor from throwing dice. Cf. with these two lines *Ag.* 1541 τίς ὁ θάψων νιν; τίς ὁ θρηγήσων;

1029-1031. οὐδ' αἰσχύνομαι, κτλ., *nor am I ashamed to exercise this disobedient unruliness toward the state*. Awful is the tie of common parentage, etc. Cf. Soph. *Ant.* 510 f. Creon. σὺ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς; ('art not ashamed to dissent from the common will?') | Antigone. οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχχνους σέβειν.

1030. ἔχουσα .. ἀναρχίαν: i.e. ἀπειθοῦσα, ἀνομοῦσα. ἔχειν forming a periphrasis with a *substantive* in an active sense is comparatively rare, cf. Soph. *Aj.* 540 τί δῆτα μέλλει μὴ οὐ παρουσίαν ἔχειν (παρεῖναι);

1031. Cf. *Pr.* 39 τὸ συγγενές τοι δεινόν. More to be dreaded, says Antigone, is an offence against the claims of kinship than the violation of any civil ordinance.

1032. ἀπό belongs to both nouns, cf. 860.

1033, 1034. θέλουσ' ἄκοντι ... θανόντι ζῶσα: these frequent rhetorical doublings for emphasis, with the antithetic words placed in juxtaposition, as the tragic style is so prone to place them, must not be pressed literally to find a special point in each separate expression. 'So then, my soul, most willing share an unwilling brother's ills, the living with the dead, in sisterly regard.'

1034. **ψυχή**: thus in addressing one's self also *καρδία*, *θυμέ* in all the poets from Homer down, as *υ* 18 (Odysseus to himself) *τέτλαθι δῆ, κραδίη*. — **συγγόνῳ φρενί**: adapted to *δαινόν, κτλ.* above.

1036. **μὴ δοκησάτω τινί**: a somewhat exceptional construction, see H. 874 b, G. 254 n. Below regularly *μηδέ τω δόξῃ* (1040). The expressions are a retort upon the frequent *δοκεῖν* and *δόξαι* of the herald (cf. esp. 1036 and 1020), although not in exactly the same sense of the word.

1037, 1038. **τάφον** is generic, **κατασκαφάς** specific, see 1008. 'Burial and means of interment will I myself contrive for him,' etc.

1039. **φέρουσα**: after *κατασκαφάς* no definite object is needed. Antigone could not of course dig a grave, but merely to cover the corpse with a little earth satisfied the demands of piety and absolved the shade of the deceased. In the play of Sophocles the guard set to watch the body of Polynices reports that it had thus been concealed from view, *Ant.* 256 *λεπτῇ δ', ἄγος φεύγοντος ὤς, ἐπὴν κόνις* ('as from the hand of one that shunned a curse'). See Hor. *Od.* 1, 28, end. — **βυσσίνου**: *Pers.* 125 (in grief the Persian women shall rend their garments) *βυσσίνους δ' ἐν πέπλοις πέσῃ λακίς*.

1040. **καὶ αὐτῇ**: emphatic repetition of *αὐτῇ ἐγώ* above. — **πάλιν**, *to the contrary, otherwise*. Cf. Soph. *El.* 1046 *καὶ τοῦτ' ἀληθές, οὐδὲ βουλεύσει πάλιν*;

1041. 'Means of execution shall attend the will,' i.e. as surely as I am not afraid to do the thing, so surely will I find a way to do it. — **μηχανή**: adapted to *μηχανήσομαι* above.

1042. For the two accusatives after **βιάζεσθαι**, see H. 725, G. 159 n. 4.

1043. **ἐμοί** answers to *πόλιν* above, and like it is emphatically placed.

1044. A like sentiment *Pr.* 35 *ἅπας δὲ τραχὺς ὅστις ἂν νέον κρατῇ*: "Who holds a power | but newly gained is ever stern of mood." Here the herald is warning Antigone that present circumstances are unfavorable to offenders against the law.

1045. **τράχυνε**: 'make it stern as you please,' 'stern let it be.' The expression results from the impulse to put the same word first in the answer or retort. With it may be compared *κόμπαζ' ἐπ' ἄλλω* (480).

1047, 1048. Antigone. As things are *now*, in regard to him there has not been an end of honor by the gods. Herald. No, not till he assailed this land with peril. If the interpretation proposed above is right, the herald (as often occurs in the stichomythia) chooses to take the words of Antigone in a sense somewhat different from that intended by her.



Antigone means that Polynices has not been honored to the end yet (as religion requires — whatever the state may order), to which the herald retorts by admitting that the regard of Heaven had not been all over with him (δία- and the perf. tense), perhaps, before he attacked Thebes, but the end of it has come now.

1047. τὰ τοῦδε: subject of the verb. Such periphrases with the neuter article give prominence to the characteristic and general attributes of a person or thing over the individual and concrete. See H. 730 b, last part.

1048. Note πρίν with inf. after a negative, and see GMT. 106 x. 2.

1049, 1050. The herald admits the right of retaliation, but denies that all Thebes should have suffered for the wrong done by one man Eteocles. The even balance of right and wrong between the two brothers, as living antagonists, is here briefly brought to view.

1051. "Strife is the last of gods to end disputes." A proverbial expression. In another form ἔρις ἔριν τίκτουσα προμῆνται λόγον.

1051, 1052. Interruption of the symmetry of the stichomythia (a distich among single verses) frequently indicates a change in the subject of discussion, or as here the speedy termination of the dialogue. A different way of ending a dispute was noted on 260.

The herald goes out.

(E. vv. 1054—End.)

CHORUS. ANTIGONE (*mute*). ISMENE (*mute*).

1054—1065. The coryphaeus in two anapaestic systems gives voice to the perplexity and the fluctuation of sentiment that occupies the chorus before it finally divides.

1054. μεγάλαυχοι, *high-vaunting*. Cf. ὑπέραυχα (483). Here of the Furies in their triumph, cf. 953—955.

1055. Κῆρες Ἐρινύες: the former is the generic term, cf. Ἀρὰ Ἐρινύς (70). 'Furies, ministers of death.' The Κῆρες θανάτοιο of Homer are the personified forms of violent death. — αἵτε: see 140, 753.

1057. τί πάθω; See H. 866, 3, second paragraph. The accumulation of words here is to express strongly the single thought of utter perplexity, as Eur. *Alc.* 863 παῖ βῶ; πᾶ στῶ; τί λέγω; τί δὲ μή;

1058. σέ: turning toward the body of Polynices. Note the emphatic form of the pronoun, opposed to σύ γε below.

1061. δαίμα πολιτῶν: genitive of 'designation' (H. 729 g), the whole phrase standing for δεινοὺς πολίτας. δαίμα is elsewhere used poetically in this concrete way, as *Ch.* 585 δεινὰ δειμάτων ἄχνη, "dread forms of evils terrible." Eur. *H. F.* 700 δαίματα θηρῶν.



1062. *μήν*: with adversative force, as especially in connexion with *γέ*.

1063–1065. *ἄγοος . . . εἰσι*, *will go unmourned*.

1064. ‘With the sole honor of a sister’s tears.’

1065. *τίς ἄν οὖν τὰ πίθοιτο*; *who pray can comply with that?* *πιθέσθαι* with a cognate accusative, H. 716 b.

1066–1072 = 1073–1079.

The chorus divides, one half first marching out of the orchestra at the left, as Antigone and the bearers of Polynices leave the stage at that side, then the other half at the right with Ismene and the bearers of Eteocles. The anapaests are recited by the leaders of the semi-choruses as they march, and the two passages are metrically equivalent. This responsion is not violated in 1069 = 1076, since a monometer in anapaestic marches is followed by a pause of the same length,

This ending of the trilogy bears a close resemblance externally to that of the *Oresteia* (*Eum. ad fin.*), though the two processions are of a very different nature. The conclusion of the Theban trilogy affords the only instance known in Greek tragedy of a formal division of the chorus, here so admirably adapted to the situation. All thoughts of any enforcement of the edict against burial must disappear with this action of the chorus, who represent public opinion, their even division standing for a final settlement of the question of right and wrong between the brothers. Naturally the last word is for Eteocles, and the *δῖσμα Ἀρεως μεστόν* ends on the key-note.

1066. “Let the city doom or not doom.” *δρᾶν τι*, however, is a euphemistic expression, cf. Soph. *El.* 336 *δοκεῖν μὲν δρᾶν τι, πημαίνειν δὲ μή*. The form *δράτω* occurs several times in defiant speeches, as *Pr.* 939 *δράτω, κρατεῖτω τόνδε τὸν βραχὺν χρόνον*. Soph. *Ant.* 768 *δράτω, φρονεῖτω μεῖζον ἢ κατ’ ἄνδρ’ ἰών*. — For *καί* cf. 428.

1068, 1069. *ἡμεῖς*: emphatic in the antithesis with *ἡμεῖς δέ* below (1073). The deictic *αἶδε* helps to point this antithesis. ‘Thus in funeral procession here.’

1070–1072. *καί* and *καί* are correlative. The two truths are represented as equivalent instead of opposed. *For common to the whole race of Cadmus is this affliction* (and therefore every Theban has a natural right to mourn it), *while the state differently at different times commends* (and defines) *the right*: i.e. what the state deems wrong to-day it may deem right to-morrow.

1072. *τὰ δίκαια*: the article because the adjective is used with special reference to *πόλις* (its views as to right).

1073, 1074. ἄμα τῷδε, with Eteocles namely, sc. ἔμεν, etc. Ismene is naturally not thought of especially here, as Antigone was above, 1068 συνθάψομεν. — τέ would regularly come after πόλις, and ξυν- (ξυνεπαινεῖ) helps τέ . . καί. — Note the adaptation here to the words of the two lines preceding (1071 f.). In Polynices' case there is a conflict between τὰ τῆς πόλεως δίκαια and τὸ δίκαιον, but for Eteocles they coincide.

1075. For the sentiment cf. Hdt. 7, 139 (it was the Athenians who saved Hellas in the Persian wars) καὶ βασιλέα μετὰ γε θεοὺς ἀνωσάμενοι.

1079. τὰ μάλιστα: join with μετὰ γὰρ μάκαρας, κτλ. above. By its position at the end the phrase not only gains force, but gives the sentence a periodic structure most appropriate here. 'Next to the blessed gods and the might of Zeus, he it was that saved the Cadmean state from overthrow, and from inundation by a foreign wave of men, *the most of all.*'

## APPENDIX.

---

THE following are the chief deviations from the Medicean Codex. No mention is made of corrections that have been generally adopted. The reading of the Codex follows the colon.

21 τύχη: θεός. — 25 φάους: πυρός. — 83, 84 The text of Dindorf.

125 έπταστόμοις: έβδόμαις. — 146 άντίτας: άντās. — 163 μάχα | στāσα: μάχαισί | τε.

204 ὄχων ὄτοβον: ὄτοβον. — 207 στόματα: στόμα. — 221, 222 See Wecklein, *Studien zu Aeschylus*, p. 53. — 225 γονής: γυνή. — 273 πηγῆς τοῖς τ': πηγαῖς οὐδ'. — 275-278 See Wecklein, p. 53 f. — 282 έπάρχους: έπ' άνδρας.

359 πικρῶν ὀμμάτων: πικρὸν δ' ὄμμα. — 363, 364 λέχος | τληπαθοῦσιν: νέαι | τλήμονες εὐνάν. — 394 ὀρθίαν κλύει: ὀρμαίνει μένων.

402 έννοία: ή ανοία. — 481 σε τυχεῖν: εὐτυχεῖν.

520 κυρῶν: τυχῶν. — 521 τὸν δή: τόν. — 546 καταισχυνεῖ: καταισχυνεῖν. — 558 τεῖχος: θηρός. — 560 ἔξω δ' έκείνη: ἔξωθεν εἶσω. — 576 προσθροῶν ὀμόσπορον: προσμόραν ἀδελφεόν. — 584 πληγῆν: πηγῆν. — 587 κόνιν: χθόνα.

603 έν: καί. — 631 τὸν πρός: τόνδ' έφ'. — 695 μέλαιν': τελεῖ. — 699 ἔξεισι: οὐκ εἴσι.

707 θελεμωτέρω: θαλερωτέρω. — 768 πενομένους: πελομένους. — 773, 774 See Wecklein, p. 64.

803 ff. See Wecklein, p. 65. — 849, 850 διδυμάνορα . . τάδε: δίδυμ ανορέα κάκ' αὐτόφωνα δίμοιρα τέλεια τά. — 851 πόνων: πόνων δόμων. — 857 ἄστολον μελάγκροκον: ἄστονον μελάγκροκον ναύστολον. — 894, 895: διανταῖαν λέγεις πλαγὰν δόμοισι καὶ | σώμασιν πεπλαγμένους έννέπω.

909 οὖν: οὐκ. — 915 μάλ' ἀχάεσσ' ιά: δόμων μάλ' ἀχάεσσα. — 927 δυσ-αῖων σφ': δυσδαίμων σφιν. — 974 αἴδ': πέλας δ' αἴδ'. — 982 δῆτ' ἄπο: δῆτα. — 985 λυγρά διπάλτων: δίγγρα τριπάλτων.

1009 στέγων: στυγῶν. — 1029 θρηνοῦς: θάψας. — 1035 οὔτι: οὐδέ









53604

Aeschylus. Septem contra Thebas  
The Seven against Thebas; ed. by F. L. G. G.

LGr  
A254sF

UNIVERSITY OF TORONTO  
LIBRARY

Do not  
remove  
the card  
from this  
Pocket.

Acme Library Card Pocket  
Under Pat. "Ref. Index File."  
Made by LIBRARY BUREAU

